The E Ticket®

" COLLECTING THEME PARK MEMORIES "

NUMBER 21
SPRING 1995

$5.00

TOMORROWLAND
FANTASYLAND
FRONTIERLAND
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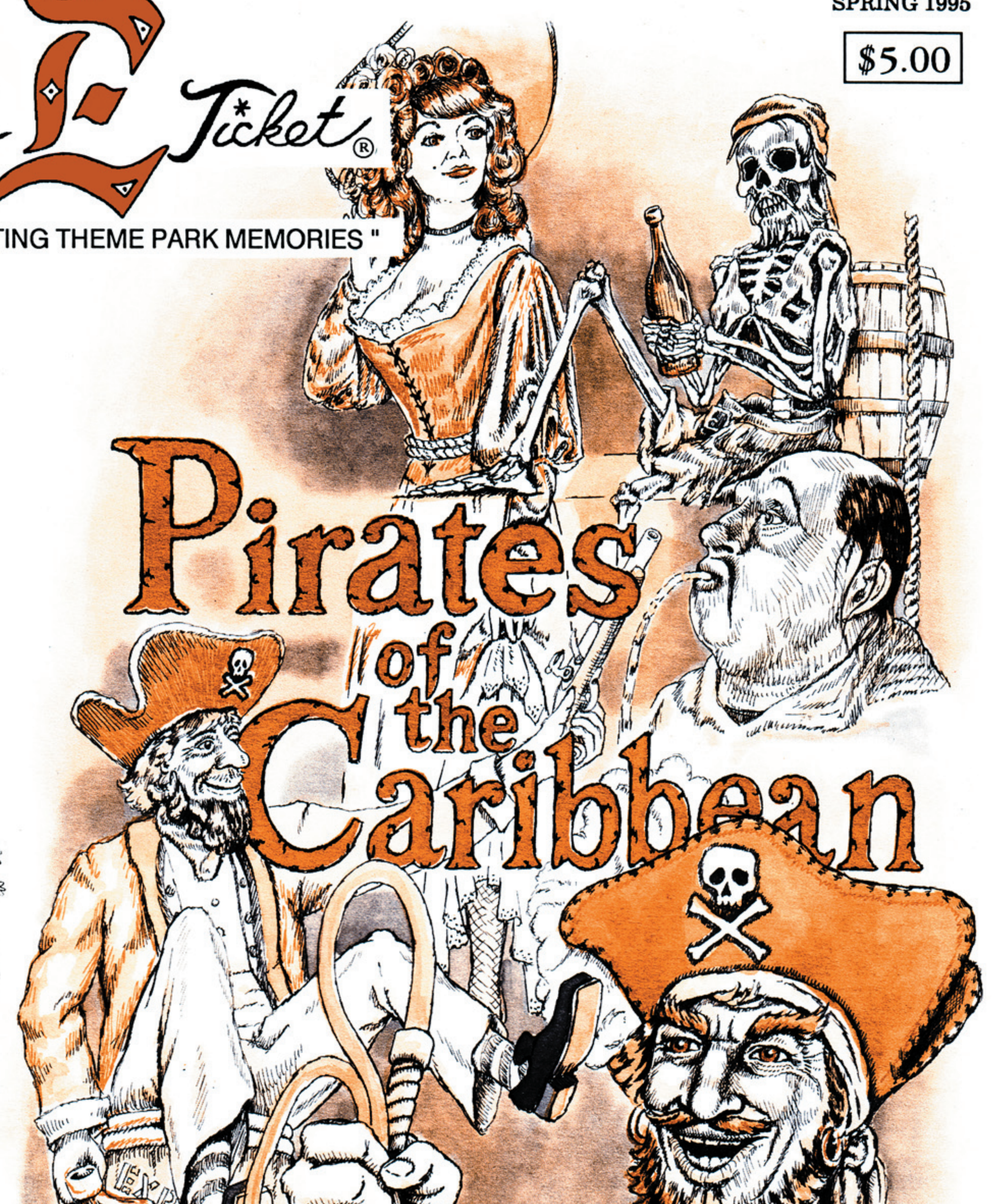

Pirates of the Caribbean
J. Janzen

COLOR PHOTOS

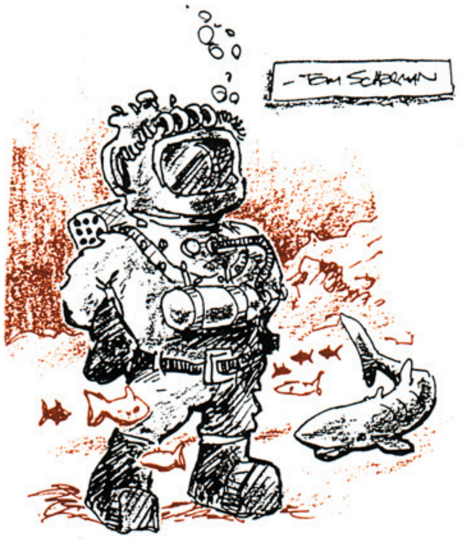
Walt Disney's Sculptor ...
BLAINE GIBSON

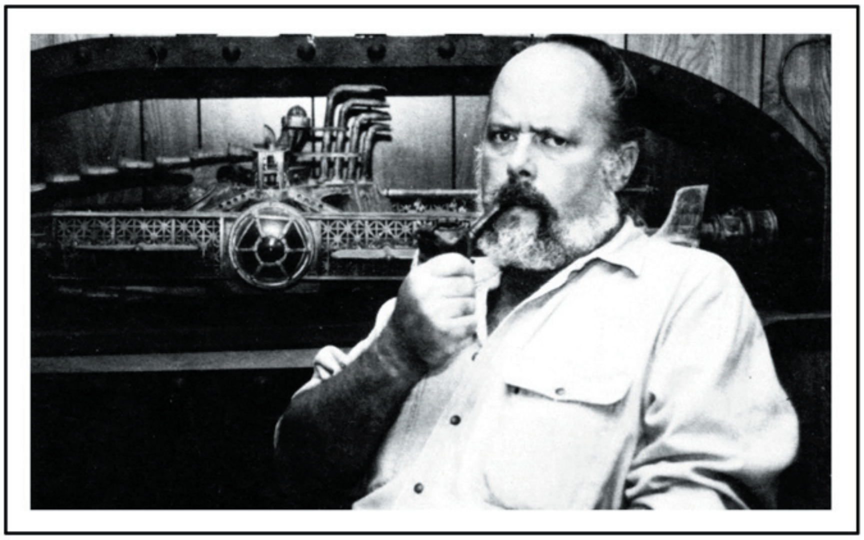
Main Gate

WELCOME ... welcome to Issue #21 of The "E" Ticket. Disneyland's dramatic **Pirates of the Caribbean** attraction has been a record breaking success since its 1967 opening. Most of us have been on the **Pirate** ride many times. We've debated with friends over which scene is the funniest, the most atmospheric or the most breathtaking. This time we get more specific, and look at the **Pirates** not as a ride, nor a series of scenes, but as "armed and dangerous" individuals.

The pirates in our feature story are among hundreds of figures throughout Disneyland (and the other Disney parks) which owe their appearance to Disney Imagineer and sculptor Blaine Gibson. In this issue's interview, Blaine tells how he left Disney Animation to join Imagineering, at Walt's request, where he shaped and gave dimension to the figures that came alive through Audio-Animatronics. His memories and descriptions of the sculpting process at WED offer a different perspective on how Disneyland attractions were created.

You'll also find the second part of "A Guide To Disneyland On Television," with a salute to "Uncle Walt," another installment of "Wings Over Disneyland," plus a few pages of rare collectibles. We're especially proud of this issue because we've increased our page count and have experimented with some color photos. Drop us a note and tell us what you think about these changes.





Tom Scherman, a valued friend of ours, passed away on February 26, 1995. Tom helped us a great deal, back when this publication first began, by sharing with us (and our readers) his rare photographs, documents and personal experiences relating to the classic Disney film *20,000 Leagues Under The Sea*. With his unique and expert assistance, the story of a "lost" attraction (Tomorrowland's **20,000 Leagues Exhibit**) was reintroduced to Disneyland fandom. Over the years, he made contributions to a number of Disney theme park projects, including the current Nautilus Exhibit in Paris. Tom Scherman's love for the film and all things Nautilus remained a personal force throughout his life, and in his work as a freelance Imagineer. Thank you again, Tom, for your help.

Thanks, this issue, to Mark Williams, Dug Miller, Bruce Lau, Brett Thompson, Robert Tieman, Rebecca Cline, Ed Squair, Dave Smith, David Mumford, Roberta Brubaker, Renie Bardeau, Bill Martin, Chuck Irvine, Wathel Rogers, Sam McKim and Marc Davis for their time, their information, rare photographs and artwork. And thanks to Blaine and Coral Gibson for inviting us out for that weekend, a year ago. We hope that this issue helps show our appreciation.

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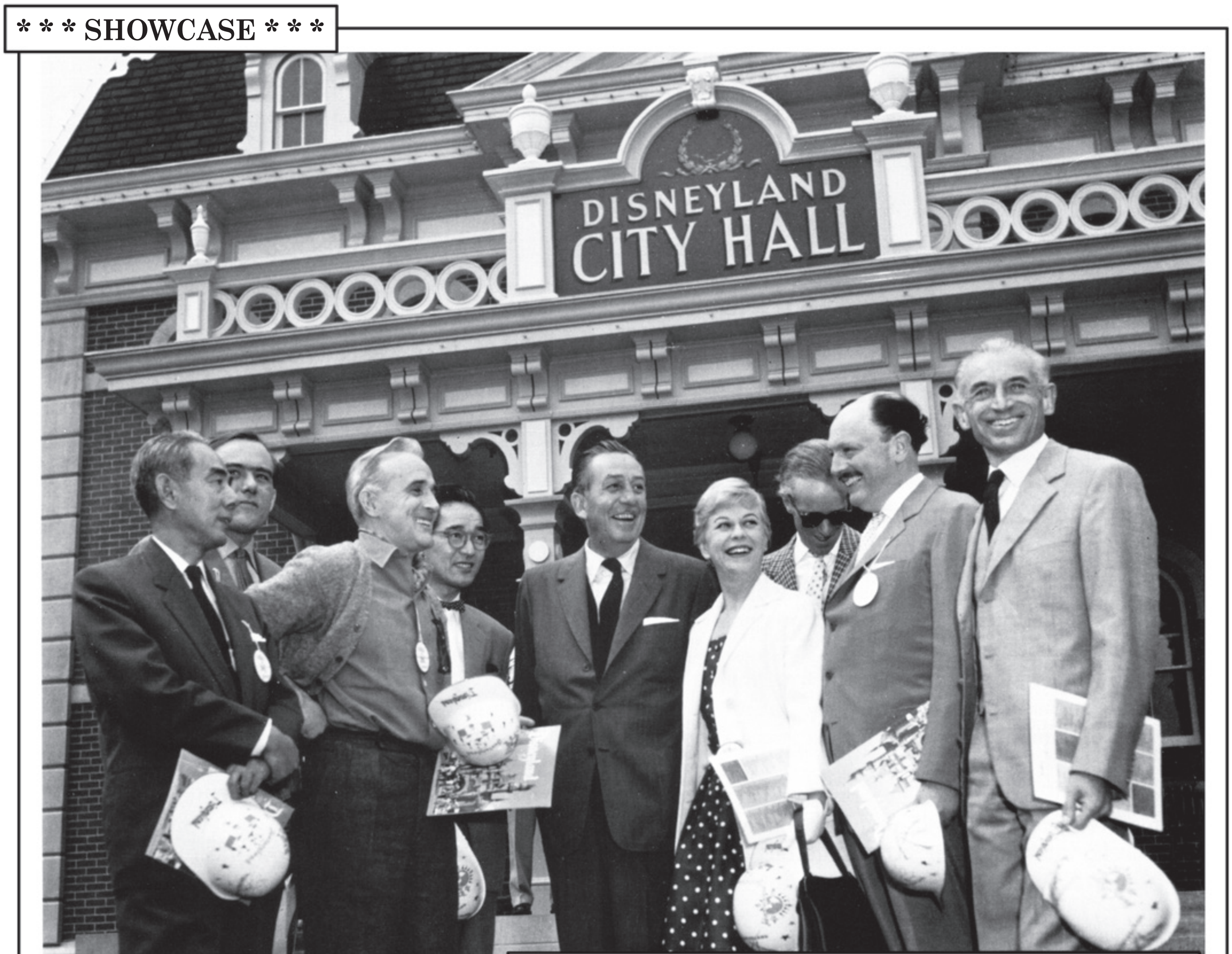
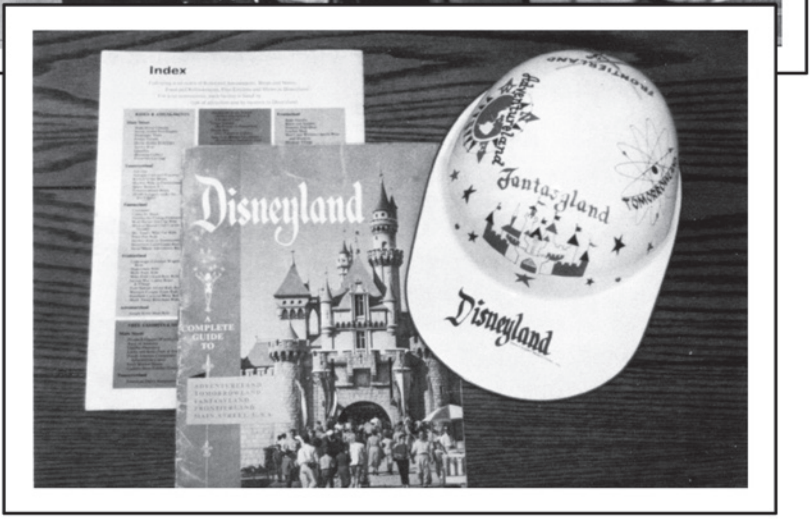
The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

* * * SHOWCASE * * *



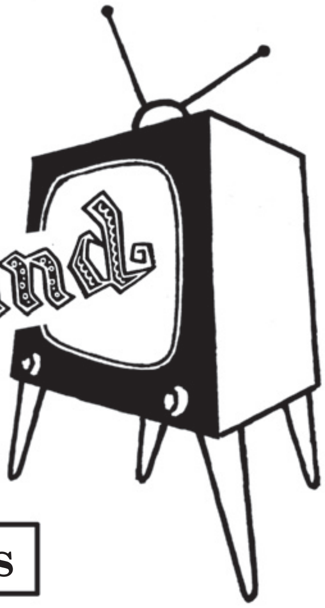


A pleasant photo like this, of Walt Disney and his guests by Main Street's City Hall, is enjoyable to nearly everyone ... but it can have heart-stopping impact on a collector of Disneyland souvenirs! Walt probably handed out these guidebooks and hats as free gifts, no doubt from the nearby Emporium. They're so valuable now it's a shock to see them in such abundance, and we wonder whose collection they're in at this point.

Disneyland's annual souvenir guidebook ("A Complete Guide To Disneyland") was produced in this 28 page magazine format for three editions beginning in 1956. A "microscopic" study of the back covers in the picture prove these to be first editions. The second version of this book appears similar, but has "copyright 1957" inside, and lists a few more attractions on the back cover. The last edition of this guidebook (before the series went to the familiar horizontal format) says "1957" on the cover. Inside the 1956 guide are some special "footprint maps" of the five lands, with colorful pre-opening artwork of **Tom Sawyer Island** and **Storybook Land**.

The Disneyland "hard hat" was sold as a souvenir in the Park during the fifties. Made by B. F. McDonald Company, it says it's a "Keppy Kap" on a sticker near the inner band of blue elastic. The hat features the Magic Kingdom's original land symbols in red and blue ink, and is found in both white and yellow plastic versions. Made of lightweight formed plastic, the few we've seen are now brittle with age, and this fragility may explain their rarity.

A GUIDE TO Disneyland on TELEVISION



Part Two - The 1960's

Some of the most enjoyable images of early Disneyland are seen on the Disney Channel, when they air the segments of Disney's Wonderful World of Color which showcase the Park. These programs, usually hosted by Walt Disney himself, feature close-ups of "new" attractions, sometimes reveal the planning process which led to the rides, and often start with aerial footage of the realms of the Magic Kingdom. Produced to spur the interest of the American television audience in what was, at that time, the first and only theme park, these programs helped bring about Disneyland's considerable success. Viewed today, the optimism and friendly salesmanship of these programs can remind us of Disneyland memories from what now seems a simpler time.

In Issue #17 we listed the first programs which reported on Disneyland's progress and expansion during the 1950's. This time, we review the 1960's television shows (and other productions) which focused on Disneyland, or used the Park as background for their subject matter. As before, we've listed highlights of each show, with an introductory quote from Walt. This second group of shows differs substantially from the earlier programs, which were largely documentary in style. Disneyland in the 50's was being introduced to the audience, was still unfamiliar and unproven, and there was a newsreel feeling to the filmed updates Walt shared with us. These 60's era programs present the Park from an established position. They are technically more sophisticated (as was all of television by then), with less time spent on educating viewers on what (or where) Disneyland was. Further, with the exception of the shows dedicated to a newly opened attraction, Disneyland in the 60's had moved from center stage to serving as the stage for other forms of entertainment.

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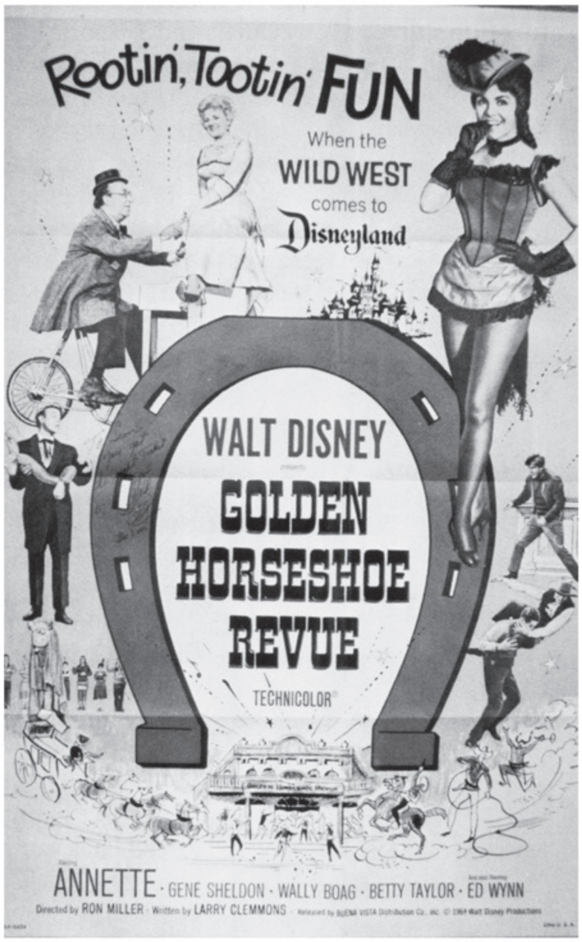
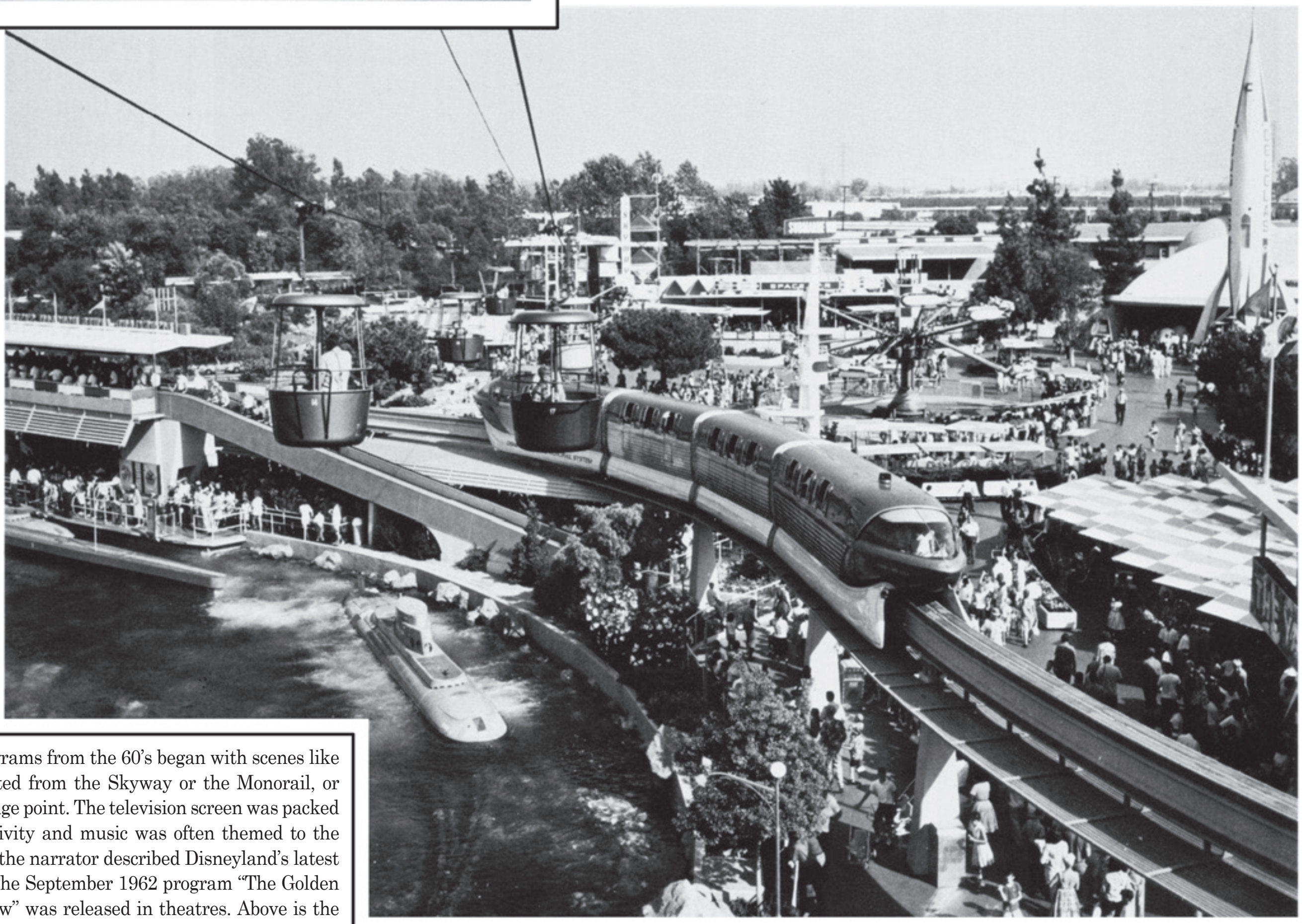
"DISNEYLAND '61 & OLYMPIC ELK" (May 28, 1961) Opens with Walt Disney showing off the models of Cascade Peak and the Mine Train for his Nature's Wonderland area, and he says, "The old saying, 'these are the things that dreams are made of' might well apply to these scale models and the drawings and blueprints. At least, when we dream up new ideas for Disneyland, they first take shape and form in such preliminary studies as this." This show has a startling animated sequence with facsimile inserts of Monorails gliding through a live action Los Angeles, along the Hollywood Freeway past City Hall. Park history is shown with high speed construction film, glimpses of Jungle Cruise, Snow White Wishing Well, Columbia. New Skyway with Hans and Otto climbing the Matterhorn, on the Bobsleds w/"Climb the Mountain" song. Next, a six minute ride through Nature's Wonderland w/"All Aboard the Mine Train" song as we see all the sights of Bear Country and Beaver Valley, and into Rainbow Caverns. There's a "porthole for every passenger" on the Submarine Voyage Through Liquid Space, with lots of live fish and sped-up octopus movements. Winds up on Main Street, an Indian Canoe attack on Fort Wilderness and then the *True Life Adventure, The Olympic Elk.*

"DISNEYLAND AFTER DARK" (April 15, 1962) Also released theatrically, this show starts with the "Big Red" Monorail moving from the Hotel, over the parking lot past rows of attraction posters. Next is a great ride over Tomorrowland's clear water Submarine Lagoon, Autopias, Matterhorn (with a peek at Fantasyland), past the yellow Monorail and back to the station. This is the first of the color programs, and the first with Walt only appearing to be at Disneyland (the Park is really a rear projection). He buys popcorn at a wagon and says: "You know, this is one of my favorite times of the day, here, just about sundown. I like to be around when the lights come on. Seems like a new kind of magic takes over in

Disneyland after dark." We watch as the Park (Main Street, Mark Twain, Jungle Boats, torches in Fort Wilderness) begins to turn on. Entertainers begin, like Dapper Dans singing barbershop harmony (with their straw hat gag) and then Annette, in Tomorrowland, singing "Come Along and Dance With Me." Walt appears several times (with projected Disneyland backgrounds) signing autographs on guidebooks and other Park paper items. Embarrassed seniors watch the Royal Tahitians hula girls, the Young Men From New Orleans appear on the Mark Twain, and then "Satchmo" Louis Armstrong does "Up A Lazy River" as the steamboat moves around the bend. Show ends with some very young Osmond Brothers performing at Plaza Gardens.

"THE GOLDEN HORSESHOE REVIEW" (Sep 23, 1962) Walt, with six gun, tin star and blue satin vest, turns and says, "Howdy folks. I'm glad you all could be with us for the 10,000th performance of the Golden Horseshoe Review." Here's the classic Frontierland vaudeville show, augmented a little for television. Betty Taylor and the girls do "Hello Everybody" followed by "Bill Bailey" and then comedian Gene Sheldon (Bernardo on the *Zorro* series) mimes and plays banjo. Annette, in her Indian buckskins, sings "Buffalo Round Up" and then Ed Wynn does some hat and costume jokes. Annette sings "Mister Piano Man," then the show returns to the Golden


Rootin', Tootin' FUN
When the
WILD WEST
comes to
Disneyland
WALT DISNEY
presents
GOLDEN
HORSESHOE
REVUE
TECHNICOLOR
Starring
ANNETTE · GENE SHELDON · WALLY BOAG · BETTY TAYLOR · And also Starring ED WYNN
Directed by RON MILLER · Written by LARRY CLEMMONS · Released by BUENA VISTA Distribution Co., Inc. © 1964 Walt Disney Productions



Many of the programs from the 60's began with scenes like this one, presented from the Skyway or the Monorail, or some other vantage point. The television screen was packed with colorful activity and music was often themed to the land depicted as the narrator described Disneyland's latest enchantments. The September 1962 program "The Golden Horseshoe Review" was released in theatres. Above is the original "one sheet" poster with Disney stars Annette, Ed Wynn, Betty Taylor and Wally Boag.

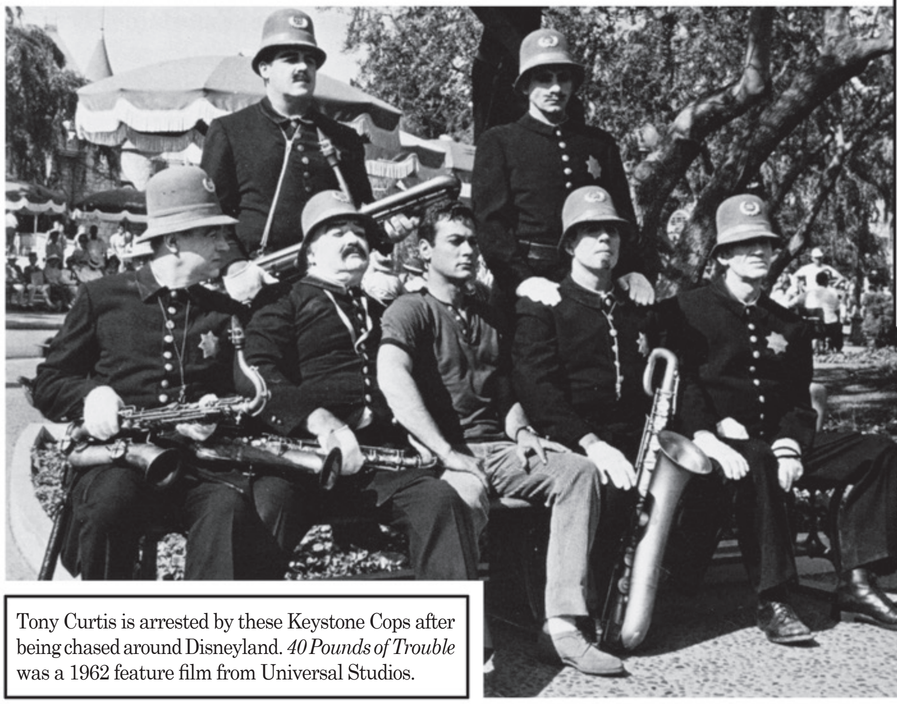
Horseshoe format, as Wally Boag shoots his way through the audience and up on stage, carrying his carpetbag. As the guys in the band ask “What have you there?” Wally produces card deck waterfalls and dead chickens, then mesmerizes the kids with his Boagalloons. Betty Taylor joins Wally Boag for the musical story of Pecos Bill, then Wally spits teeth and squirts water from his pistols on the band and some of the audience. This great show closes with the dancers doing the Can Can, while the T.V. cowboys breakup furniture in a fist fight.

Walt Disney often participated in special Main Street parades which celebrated Christmas and other holiday seasons. Several T.V. shows featured Walt’s appearances.

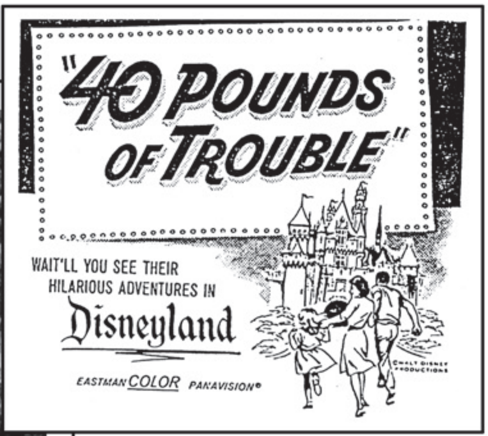
“HOLIDAY TIME AT DISNEYLAND” (Dec 23, 1962) Opens with Walt and some Christmas Carolers, dressed Dickens style, in front of a projected Sleeping Beauty Castle. As snow begins to fall, Walt smiles and says, “Well, this is very unusual weather for Southern California ... in fact it’s impossible, but since Disneyland is the Magic Kingdom, we thought we’d use some of that magic to create a traditional Christmas atmosphere.” Then, with Walt as our narrator, an animated Tinkerbell wands us into each land. We see glimpses of VIP’s like Ike, Nixon and Nehru on rides including the Pack Mules, the Skyway, the Pirate Ship, the TWA Rocket and the Flying Saucers. For Easter, there are vintage automobiles on Main Street and a hot-air balloon ascension with nice aerial views of the Park. Next is a series of ceremonies, with the Nautilus christening (lots of mermaids), Walt and Nixon at the opening of the Monorail, scaling the Matterhorn (with the Monsanto House below), and a camera-friendly ride all the way down in a Bobsled. For the 4th of July there’s an old-fashioned circus parade on Main Street, a shoot-out on the roof of the Golden Horseshoe and cannon salutes from the Sailing Ship Columbia on her maiden voyage. For the ending, there’s the Babes in Toyland Christmas Parade and Santa opening his giant red box of balloons, releasing them into the Anaheim sky.

“40 POUNDS OF TROUBLE” (Universal, 1962) A theatrical feature film starring Tony Curtis and Suzanne Pleshette with over 20 minutes of chase scenes all around Disneyland. Park sequence starts with a helicopter ride with great views of all the landmarks. Close-ups include Storybook Land, Toad Hall, the Tea Cups, the Rocket Jets, and the Mine Train. Tony Curtis, chased by thugs, leads the humorous pursuit around Tom Sawyer Island, over both the pontoon and the suspension bridges, and out the Escape Tunnel during an Indian attack on the Fort. From there, somehow, he runs into the Mine Train tunnel, out along the tracks past cactus and mud pots, then stops to drink from Old Unfaithful Geyser. He asks directions from an Audio-Animatronic Indian, then escapes down river in a canoe. He sprints into one of the Santa Fe & Disneyland Railroad tunnels, then he’s forced back out by the emerging C. K. Holiday steam locomotive. Just in time, the Castle portcullis drops in the face of the bad guys, but then the Keystone Cops find Tony Curtis in the hub. The pressbook for this film says that Walt Disney had turned down 20 prior requests from movie producers to use Disneyland in their films. These Park sequences are fun to watch, because they offer a different angle on the attractions as Tony Curtis runs through them instead of riding them.

“DISNEYLAND GOES TO THE WORLD’S FAIR” (May 17, 1964) Walt, in his blue cardigan sweater says, “We’re going to take you backstage and show you how we created four special exhibits for the New York World’s Fair ... the greatest show on earth, next to Disneyland.” Program starts with animation, directed by Ward Kimball, of how fairs originated all the way back to the caveman. Walt demonstrates an antique movie camera like the one he “broke into movies with...” and we see silent footage of old-time fairs with thrill rides, fun zones and midways. Walt shows some color film “if you have a color T.V. set” of the amazing 1939 World’s Fair. Then he tells us that Mickey and Donald are the ancestors of his current animated dinosaurs and we see

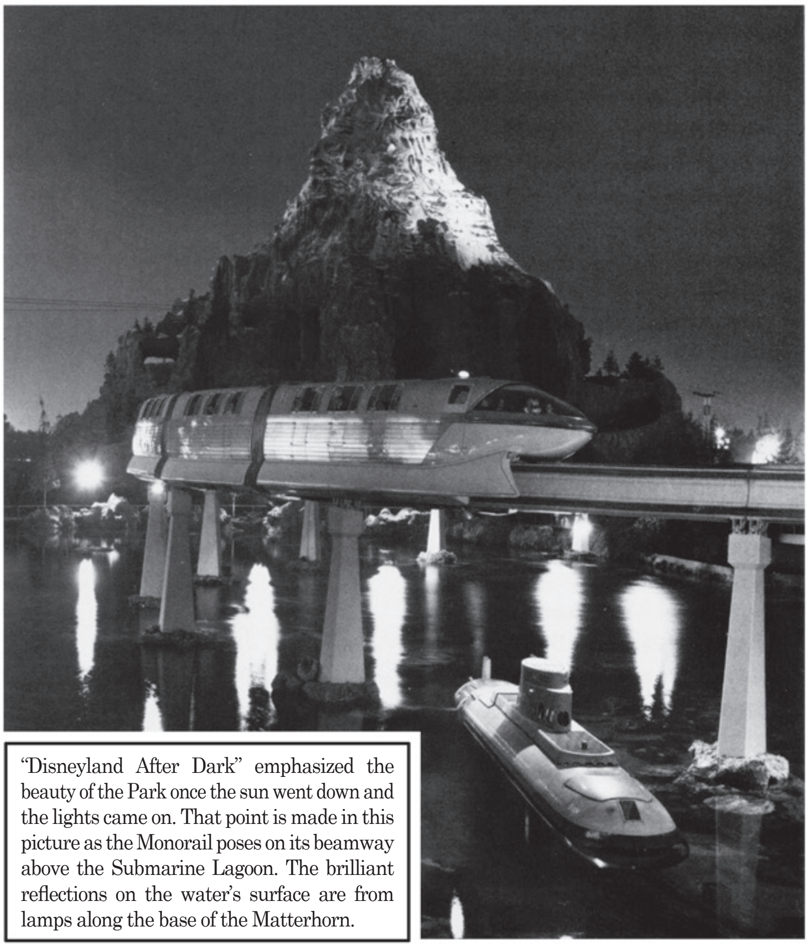


Tony Curtis is arrested by these Keystone Cops after being chased around Disneyland. *40 Pounds of Trouble* was a 1962 feature film from Universal Studios.



Imagineers doing dinosaur assembly. Next, some rare sights of the Ford Pavilion cavemen, the wooly mammoth and cavemen being built, then a long look at the "mammoth in the tar pit scene. Walt describes the new Audio-Animatronic technology with a bird from the Enchanted Tiki Room. We see some work on the costumes for It's A Small World, then Walt walks over to "our sculptor" (Blaine Gibson) who is working on Lincoln. Next we see Wathel Rogers wrapped in the control harness for the Carrousel of Progress. Walt asks, "O.K. Wathel ... you ready?" and we see views of the figures in the Carrousel, with "There's A Great Big Beautiful Tomorrow" theme song in the background. Walt helps Rolly Crump blow on numerous spinning propellers on the model of the Tower of Four Winds, then we see the two of them outside with the actual tower before its shipment to New York. The show closes with a visit to the Fair at night, and a lengthy boat trip through It's A Small World.

"DISNEYLAND'S 10TH ANNIVERSARY" (Jan 3, 1965) Walt narrates this program, with Tour Guide Judy Reems, "This is our Imagineering Dept. It is here where we dream up all of the future things for Disneyland." Walt pauses among his WED people and a few of the Imagineers speak briefly, explaining their projects to Walt. Mary Blair describes It's A Small World, John Hench shows the model of the Plaza Inn to Walt (who calls him "Johnny"), Marc Davis shows Haunted Mansion artwork and demonstrates his miniature stretching portraits. Walt introduces Rolly Crump as "Interior Decorator for the Museum of the Weird and looks at Rolly's models, then he shows Judy a tiny curtained booth containing an animated puppet skeleton playing an organ. Pointing at a model of a Haunted Mansion interior, Walt tells the guide his story of inviting ghosts from all around the world to come live at Disneyland. They move to the model of New Orleans Square and Walt acts out the Pirate ride as it will be, using the tiny maquettes. They visit Blaine Gibson,



"Disneyland After Dark" emphasized the beauty of the Park once the sun went down and the lights came on. That point is made in this picture as the Monorail poses on its beamway above the Submarine Lagoon. The brilliant reflections on the water's surface are from lamps along the base of the Matterhorn.

Most of the television productions concluded with Tinkerbell's flight and Disneyland's exciting fireworks display ... "Fantasy In The Sky."

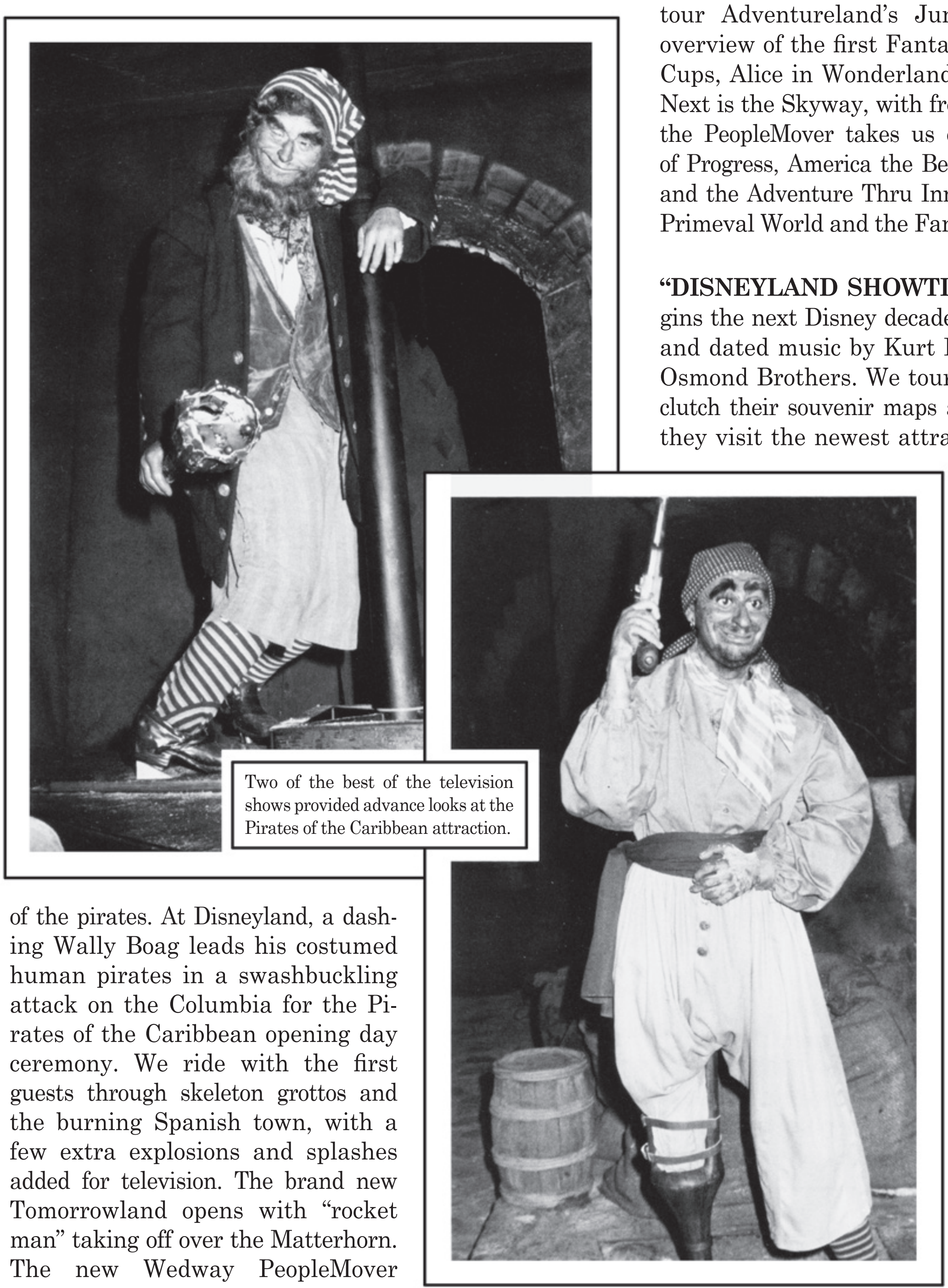
who is standing near one of his Pirate head sculptures, and Blaine tells Walt, "Pirates were pretty tough..." All around are seen the various pirate heads and maquette models, and pirate drawings by Marc Davis. Walt and Claude Coats discuss the model of the burning town. They talk about the sharks in the proposed "walking the plank" scene, then we see models of "dunking the mayor" and the "auction." The program moves to Disneyland for the 10th Anniversary. Mary Poppins dances in front of the Castle, and slices of the giant cake dance to the "Ten Years of Fantasy, Ten Years of Fun" song. We see, again, the color footage of Walt pacing off the land and other construction footage, and Walt operating the E. P. Ripley locomotive. John and Hayley Mills climb the Swiss Family Treehouse, then we get a lengthy ride on the Jungle Cruise. Wally Boag provides the voice for Jose the Parrot (shown on his original outdoor perch) and narrates the Imagineering effort that created the Enchanted Tiki Room. Then the birds do excerpts from the songs within the attraction.

"THE 1965 FLORIDA NEWS CONFERENCE" (Sep 15, 1965) Although not a Disney production, this is an eye-opening bit of televised Disney history. About 45 minutes long, black & white, from the Fountain Terrace Room in the Cherry Plaza Hotel in downtown Orlando. Some thirty reporters face three men at a table: Walt Disney, Roy Disney, and Governor Haydon Burns who introduces, "the man of the decade, Walt Disney, who will bring a new world of entertainment, pleasure and economic development to the State of Florida." Walt speaks off the cuff and appears very relaxed, even tired, smoking little brown cigarettes somewhat off camera. He describes his brother Roy as a financial genius, calls this project the "biggest thing we've ever tackled," and repeatedly describes the Florida park as something different than Disneyland, "After 10 years experience, we've learned an awful lot." Roy Disney talks about banks, financing, Disneyland's track record, the "$100 million plus" available for new attractions. Walt defines Audio-Animatronics for the reporters, speculates about futuristic education, employment, the transportation of tomorrow. He summarizes what's been accomplished in 42 years working with brother Roy and their 3000 employees. One Florida reporter asks him, "Just what kind of contraption will be built on the 27,000 acres?" and Walt, at that point, becomes quite aggressive as he describes the mistakes he doesn't care to repeat. Walt tells of his aggravation at the "lack of integrity" of surrounding commercial business ("honky tonks and liquor") blamed indirectly on Disneyland, about their "sloppy work" and how, while Disney is "in there to make the show" they're outside contributing nothing. Walt explains that the Florida land acquisition will permit the Disney Park some distance from these problems and he asks the reporters, "Is there anything wrong with that?"

"DISNEYLAND AROUND THE SEASONS" (Dec 18, 1966) ... so far we've been unable to locate a copy of this program.

"FROM PIRATES OF THE CARIBBEAN TO THE WORLD OF TOMORROW" (Dec 31, 1967) Our hostess, a Disneyland Ambassador, says, "Walt Disney's wish has come true almost every year, with new shows and adventures and whole new lands for your enjoyment." We see a flashback to Walt in 1965, showing models of Haunted Mansion and Pirate ride, then the

WED artists paint and costume the Pirate figures. Herb Ryman and other Imagineers are seen with models of the New Tomorrowland, and Mary Blair is working on her mural. The camera pans the huge floor model of Progress City, as workers install miniature trees. Wathel Rogers programs a barking dog and Marc Davis shows off some of the pirates. At Disneyland, a dashing Wally Boag leads his costumed human pirates in a swashbuckling attack on the Columbia for the Pirates of the Caribbean opening day ceremony. We ride with the first guests through skeleton grottos and the burning Spanish town, with a few extra explosions and splashes added for television. The brand new Tomorrowland opens with "rocket man" taking off over the Matterhorn. The new Wedway PeopleMover shows us glimpses of the Inner Space "Mighty Eye," some of the take-off footage from the Flight to the Moon, the Carrousel of Progress, and a model of a futuristic city, now officially referred to as EPCOT.

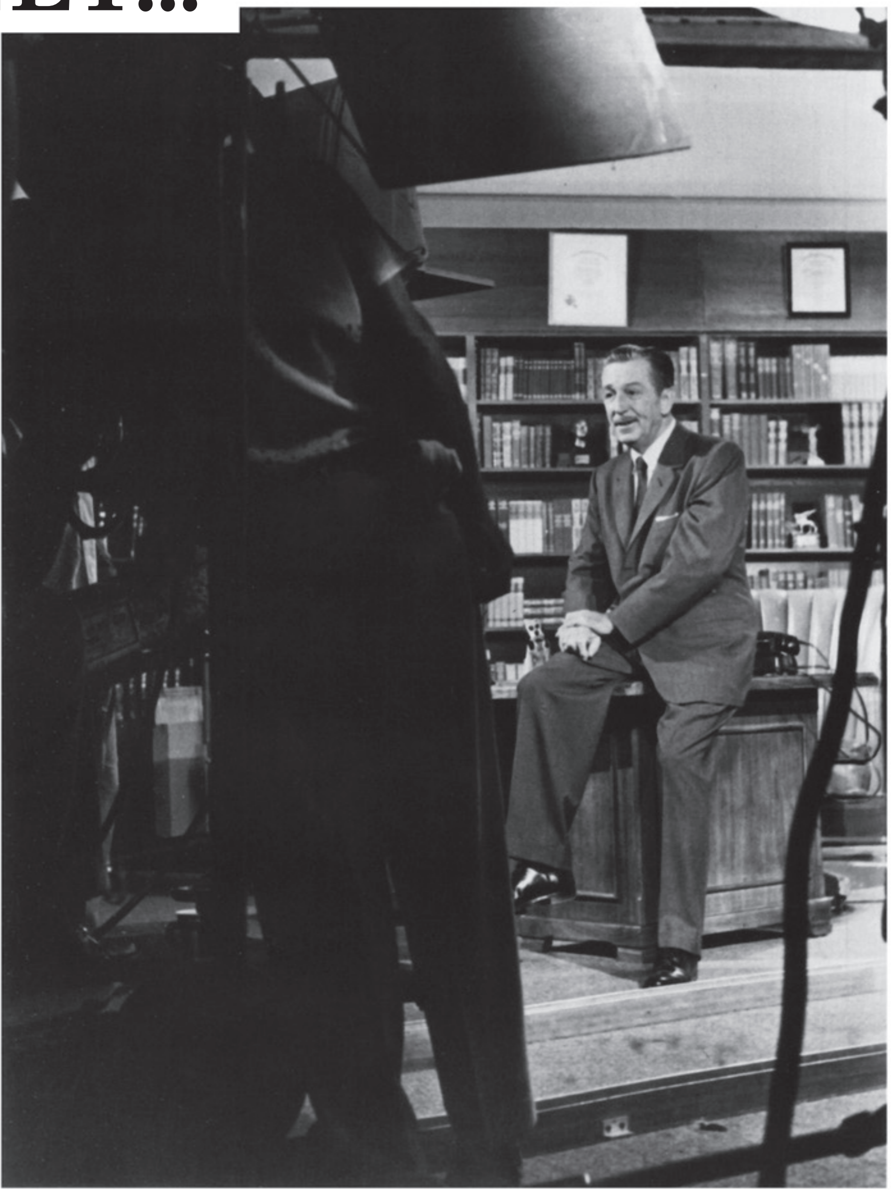


Two of the best of the television shows provided advance looks at the Pirates of the Caribbean attraction.

"THE MAGIC OF DISNEYLAND" (Buena Vista, 1969) A theatrical short consisting mainly of footage from the television programs. Starts with colorful fly-over footage, then Walt again paces the orange groves. Construction shots of Sleeping Beauty Castle, the Matterhorn, Pirate Ship and the old stop motion film, this time in color. Great Moments With Mr. Lincoln is showcased, then we're shown the Mine Train Through Nature's Wonderland and the new New Orleans Square. Various pirate voices are heard within the Pirates of the Caribbean, then we tour Adventureland's Jungle Cruise. There's a nice overview of the first Fantasyland, with shots of the Tea Cups, Alice in Wonderland and the dark ride exteriors. Next is the Skyway, with fresh new square gondolas, then the PeopleMover takes us quickly through the Carrousel of Progress, America the Beautiful, the Flight to the Moon and the Adventure Thru Inner Space. The show ends with Primeval World and the Fantasy in the Sky.

"DISNEYLAND SHOWTIME" (1970) This program begins the next Disney decade with 30 minutes of confusion and dated music by Kurt Russell, E. J. Peaker and the Osmond Brothers. We tour Disneyland as the Osmonds clutch their souvenir maps and hunt for each other before they visit the newest attraction, the Haunted Mansion. Views of the Park include Skull Rock Lagoon, the Indian Village, and big river aboard the Mark Twain while everybody sings "This Land Is Your Land." Things do get interesting as Kurt Russell narrates how the Haunted Mansion was built. We're shown working models of the "endless hallway" and Madame Leota's "seance room." There's a test of the reflection illusion, using small models of ghosts. We're shown many Imagineers at WED working on mechanical, full-size ghost figures, and technicians notching the disks which control their Audio-Animatronic movements. Yale Gracey works on Leota's head, there's a singing bust with Thurl Ravenscroft's deep voiced soundtrack, and the Dueling Ghosts and the Organ Player are shown still mounted on plywood bases. Back then to Disneyland and into the Haunted Mansion, with a "ghost host" narration and the ominous theme song heard in the background. We get a quick trip through the Mansion, and the Graveyard, with lots of pop-up heads throughout. The show ends with the Osmonds coming out of the ride, while additional ghosts hover in the night sky above the Haunted Mansion.

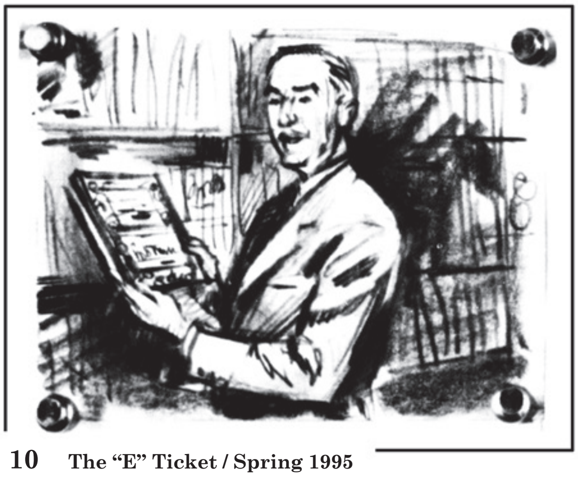
AND NOW YOUR DISNEYLAND HOST, WALT DISNEY...

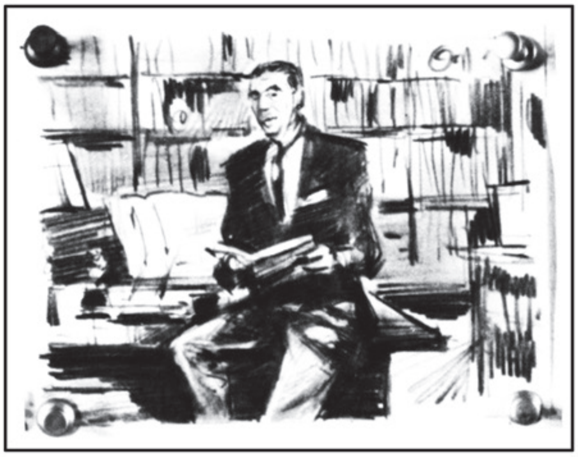


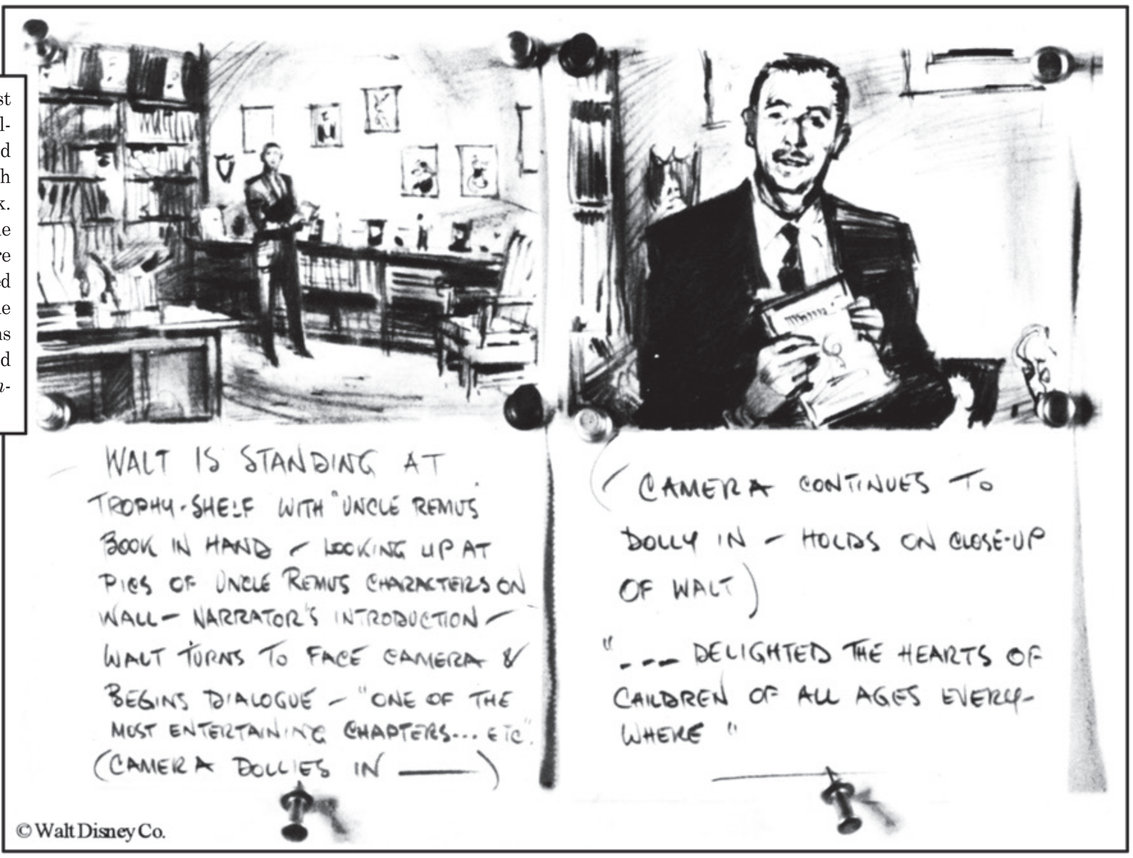
For "Disney kids" raised with television during the 1950's and 60's, it's a familiar, even treasured, sequence of images. The camera moves in and finds "Uncle Walt" near his desk holding an interesting artifact, or tracing a pathway on a parchment map, or sharing with us the pages of a book from the shelves nearby. Walt Disney used these and other methods to visually introduce what was to follow on his Disneyland television show, each week. For many of us now, this memory of Uncle Walt ... with his patient voice, low-key humor and gentle approach to educational topics, has become inseparable from the entertainment he presented. Today, almost thirty years after his passing, we still miss Walt and wonder at the staying power of his memory.

The books written about his career tell of the earlier Walt Disney, young and ambitious, whose animated film successes in the 1930's captured the interest of audiences and critics. His face was found on magazine covers, was on screen a few times, and his name headed the screen credits, but he was not yet in the home, not yet part of the American family. It had long been policy for the Walt Disney name to appear on products generated or licensed by the Studio, but Walt Disney himself assumed new reality to the American people with his regular appearance on television. In 1954, after providing decades of Snow White, Bambi, Donald and Mickey, the creator of our favorite family entertainments entered our living rooms to personally share his wonders, past and future, with us.

Uncle Walt had almost unprecedented advantages, even beyond his name recognition and established stable of cartoon characters. As the host of his new variety program (actually four shows in one)






WALT IS STANDING AT TROPHY-SHELF WITH "UNCLE REMUS" BOOK IN HAND - LOOKING UP AT PICS OF UNCLE REMUS CHARACTERS ON WALL - NARRATOR'S INTRODUCTION - WALT TURNS TO FACE CAMERA & BEGINS DIALOGUE - "ONE OF THE MOST ENTERTAINING CHAPTERS... ETC". (CAMERA DOLLIES IN —)
(CAMERA CONTINUES TO DOLLY IN - HOLDS ON CLOSE-UP OF WALT)
"--- DELIGHTED THE HEARTS OF CHILDREN OF ALL AGES EVERYWHERE"

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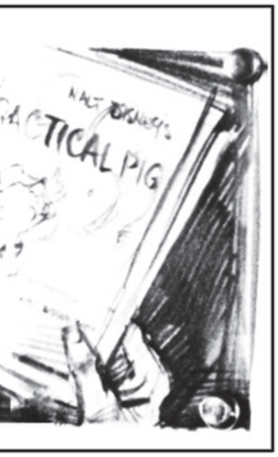
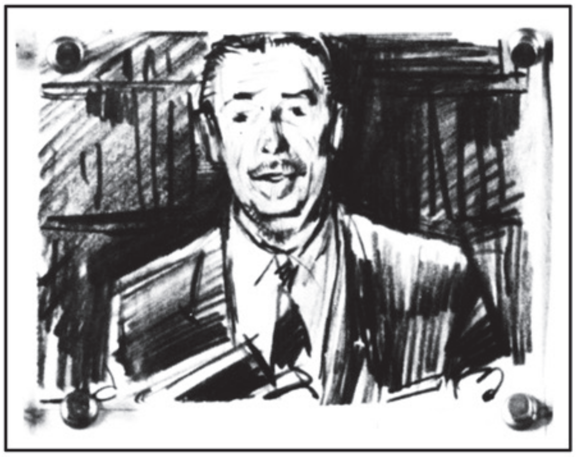
Although Uncle Walt seemed a most casual host, these original storyboard illustrations (by Disney artist and Imagineer Sam McKim) suggest the depth of the Studio's preparation each week. Walt Disney's movements around the office, his gestures and how they were timed to his words, were carefully planned in advance. These "boards" were done by McKim for the Disneyland programs *The Story of the Silly Symphony* (aired 10-19-55) and *A Tribute to Joel Chandler Harris* (aired 1-18-56).

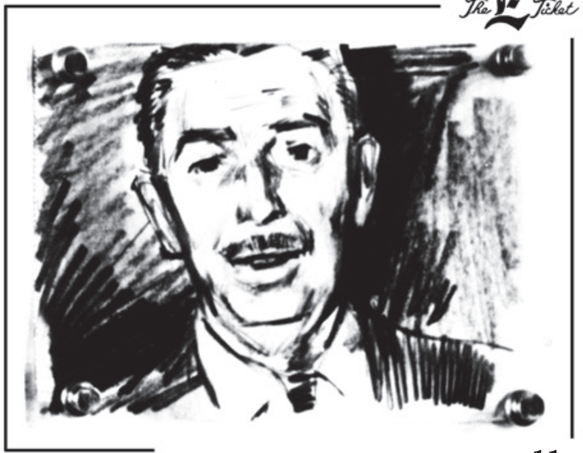
Walt was always the most informed man on earth. He was at once the complete historian, the world-traveler, a child-like purveyor of fantasy and (with the help of famous scientists) at the forefront of new technology. He was, without a doubt, ahead of his time in bringing these elements together for his audience, first on television, then in Anaheim, California. What other educator had tools like these? Each week he would set up his premise with humor and wonder, thrills and adventure, and the finest in animated graphics. Then he'd turn us over to Willy Ley, or Davy Crockett, Peter Pan or Winston Hibler who then proved Mr. Disney correct every time.

People felt almost related to Walt. He seemed to be family, or at least a kindly and very competent uncle who had all the answers. The live-action Disney films and television of the era placed a clear value on personal freedom, strength of purpose and other "American" virtues, all presented from the moral high ground of consistent "G" rated entertainment. From this secure position, Walt Disney would encourage us to discover the world we lived in, and to look with hope to the beautiful tomorrow of American science and industry ... powerful stuff.

We understand that this Uncle Walt was something of a myth, a character devised and enhanced for the benefit of the show. It's clear that Disney was an accomplished and professional showman, a master of movie making skills and techniques, with the resources of his Studio to command. His early history made him a sharp businessman and a risk taker, tough on himself and his employees in order to achieve incomparable results. He ran a one-man corporation for decades and spent millions protecting the rights of Walt Disney Productions. And yet when Uncle Walt spoke to us through the lens of the television camera ... as he proceeded to share and explain his stories, projects, hopes and plans for the future ... we knew he wasn't just an actor speaking his lines. Unlike other television hosts, he was the man responsible for bringing all the forms of Disney entertainment into being. He always delivered on his promises, and something of that came through as we watched Uncle Walt, on television. His films, his immortal characters and his theme parks remain as proof of how sincere he really was.


WALT DISNEY'S
ACTICAL PIG

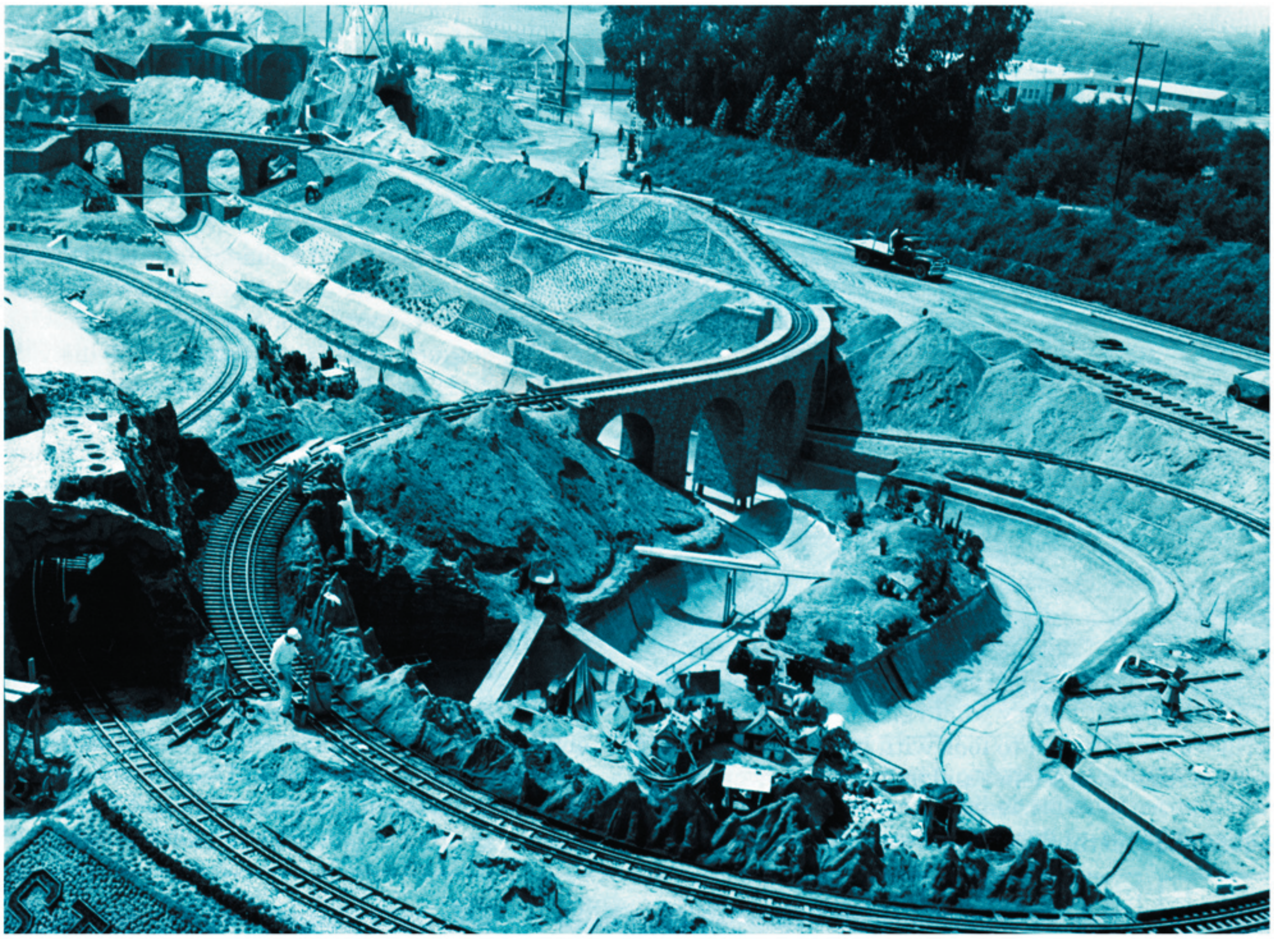




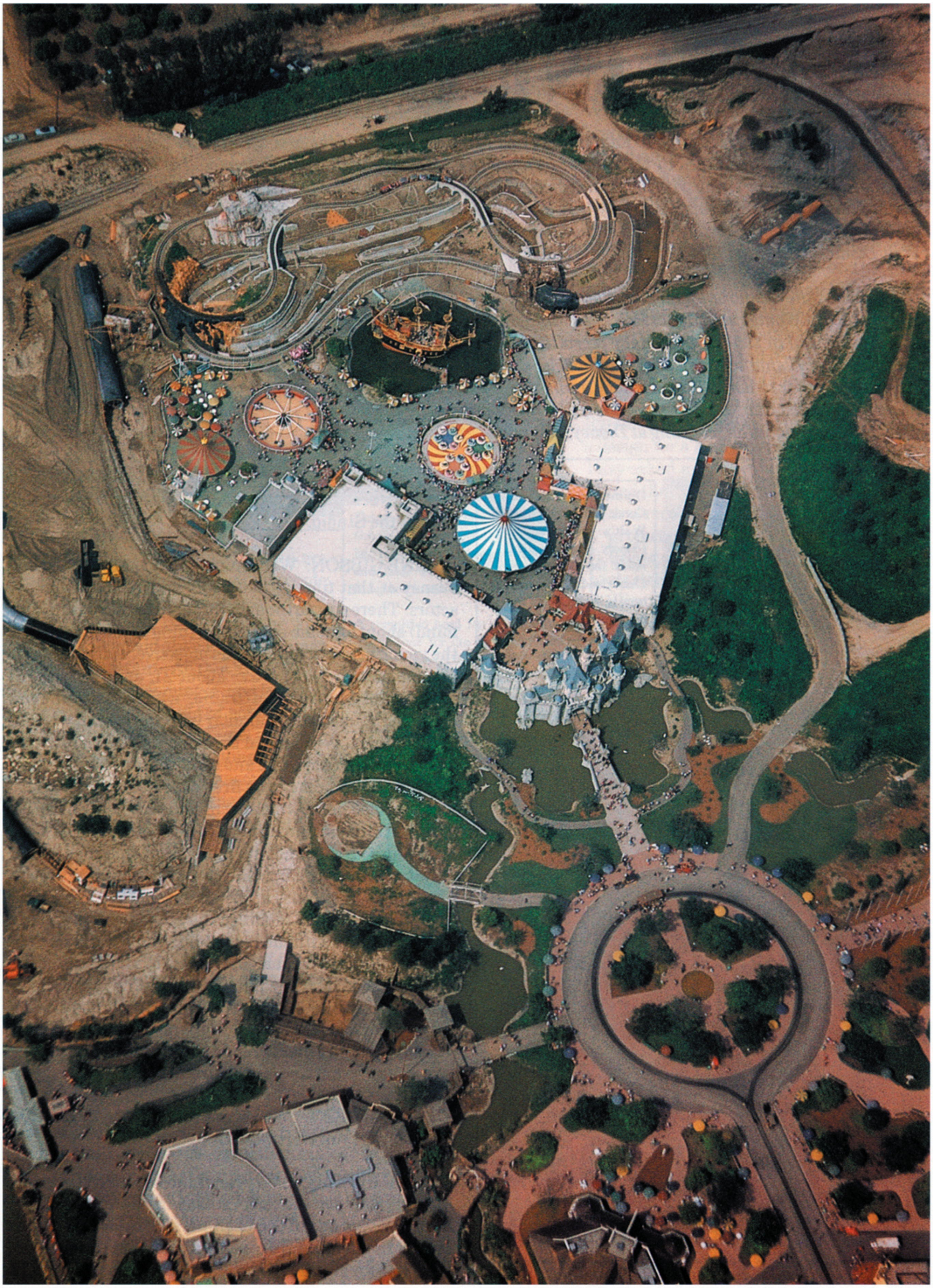
* * * WINGS OVER DISNEYLAND * * *

Opening Day at Disneyland is a date often talked about, especially in this publication. We've heard a lot about the frantic months of planning and construction leading up to Walt Disney's July 1955 unveiling of his Magic Kingdom. In fact, the Park was not nearly complete when those first visitors arrived, and these amazing photographs from the Spring of 1956 are proof of that. Both photos show major work still underway in Fantasyland. The closer view (below) of **Storybook Land** under construction illustrates how intricate this multi-leveled area really is. Cinderella's Castle has just been positioned, Pinocchio's Village and "Pig Island" are partially detailed, and across the still-dry stream is a single "old mill."

The remarkable aerial photo to the right was taken from such an extreme height it might almost have been shot during take off from Tomorrowland's first **Rocket to the Moon**. Original Park features in this photo include Disneyland's hub, with eight pathways leading away through immature trees and shrubs, and to the lower left, the Golden Horseshoe Saloon, the Frontierland **Shooting Gallery** and the loading area for the **Mark Twain**. The first Fantasyland, with its dark ride buildings, **Tea Cups**, **Dumbo** and **Carrousel** are quickly identified. Disneyland's **Sleeping Beauty Castle** appears a delicate ceramic souvenir from the perspective of this picture. The **Chicken of the Sea Pirate Ship** restaurant, pictured before the addition of **Skull Rock**, floats by itself in the lagoon.



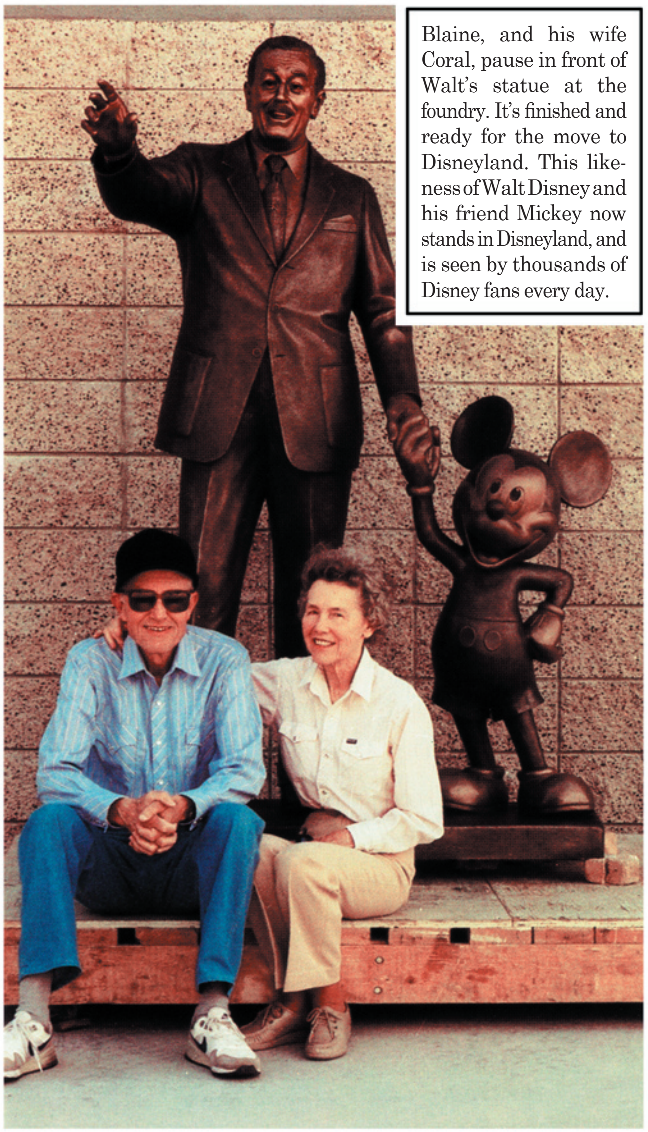
A number of other Park additions are under construction at the time of this photograph. The glossy black form of Monstro the Whale awaits the completion of **Storybook Land** behind it. The earlier **Canal Boats of the World** and **Casey Jr. Circus Train** area is being upgraded with miniature structures and scenery from favorite fairy tales. Easy to find in Frontierland is the unfinished lumber of the newly built Rainbow Caverns show building, which will house the **Mine Train** ride's beautiful finale. Below, in a curving line, are a few of the little structures which will become the town of Rainbow Ridge. In the upper right, is an undeveloped area in Tomorrowland which will soon feature the futuristic **Viewliner Train** and Disney's fleet of **Phantom Boats**. Just below is Snow Mountain, a park-like area where the **Matterhorn** will be in another three years. A close look reveals the access road to the top, and equipment in place, for work on the **Skyway** pylon.



Walt Disney's Sculptor
BLAINE GIBSON

At Disneyland, pathways leading to Fantasyland and the other realms of the Magic Kingdom begin at the base of a tall bronze statue, surrounded by the smaller forms of Disney characters. The man depicted is Walt Disney, poised as if sharing some new vision with his friend Mickey Mouse, and the rest of us in his audience. Imagineer and sculptor Blaine Gibson recently created this very true likeness of Walt. The measure of artistic skill and accuracy instilled in this work by Blaine Gibson is found in the hearts of Park visitors who pause to view the statue... and to remember Walt Disney.

Blaine joined the Studio as an inbetweener on Pinocchio, then later as animator on such feature films as Song of the South, Alice In Wonderland, Peter Pan, Sleeping Beauty, and 101 Dalmatians. Walt Disney knew of Blaine's interest in sculpting, and in 1954 he personally recruited him for the new Disneyland project. In the years that followed at Imagineering, Blaine sculpted first the models, then the Audio-Animatronic prototypes, for most of our favorite attractions. Prior to his 1983 retirement from Walt Disney Imagineering, his work came to populate all the Disney Parks. We visited him, and his long-time friend Wathel Rogers, at their beautiful homes in Arizona. Blaine shared with us these insights on sculpting at Disney, on the Imagineering process as it developed, and on working with Walt.



Blaine, and his wife Coral, pause in front of Walt's statue at the foundry. It's finished and ready for the move to Disneyland. This likeness of Walt Disney and his friend Mickey now stands in Disneyland, and is seen by thousands of Disney fans every day.

THE "E" TICKET: You started in animation in 1939, as an inbetweener on *Pinocchio*. Tell us a little about that time at the Studio.

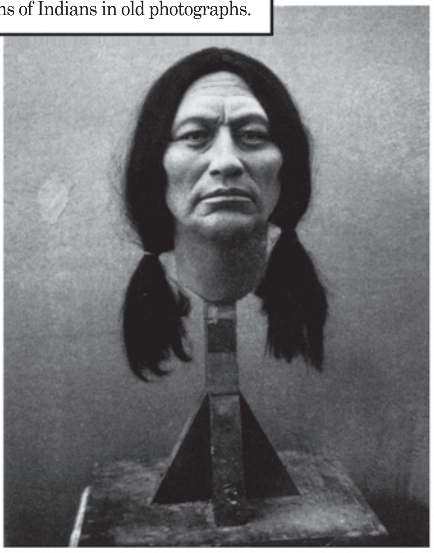
BLAINE GIBSON: Well, animation was all there was at Disney at that time ... there was no live action, no live actors. There was no thought (other than maybe in Walt's mind) about a theme park or anything of that sort. All of the young artists had the same objective, and that was to become an animator. I was about 21, and that was my goal. We all started out in "traffic," which was Walt's way of getting young artists familiar with the overall working of the Studio. We handled the mail, the timecards, even delivered ice cream cones and candy bars to the directors. I thought I was going to be fired once because I inadvertently crashed into a whole pot of coffee and spilled it on an assistant director, but he forgave me. The whole idea was to get out of traffic and into production, and they had an animation school set up which we were supposed to go to. Then, in 1940, because of the expenses of the new Studio in Burbank, we had to forego the schooling and go right into animation without that preliminary training. The profits of *Snow White* had been used, to a large extent, for this new Studio. They put us in this kind of a bullpen, with a whole bunch of guys together with open desks. They didn't have the fancy desks which came along later. We were inbetweeners first on shorts and then finally on features. *Pinocchio* was the first feature I worked on.

THE "E" TICKET: Who were some of the guys in the bullpen that you worked with?

BLAINE GIBSON: Henry Ketchum (who did Dennis the Menace later for the papers) was in there, and Henry Severson was one of the beginners. He advanced more rapidly than I did and he went on to become an assistant animator for Norm Ferguson. By the time *Bambi* came along, I became an assistant animator to a man named Ken Hultgren. I worked with him for the duration of *Bambi*, and then unfortunately the strike came along and we had kind of a split there. They called some of us back later and we finished *Bambi*. Being assistant animator was much more fun than doing inbetweens, because I could analyze the animator's drawings. I didn't always agree with what the animator was doing, but Ken was an excellent draftsman and it gave me a chance to "get the feel." After *Bambi*, there were no opportunities except in Effects Animation so I worked in that area for ten years. Finally, Ken Peterson came to me and said that there was an opening and he knew that I liked characters. It's not that I disliked "effects" ... it was very fascinating, but after a while I realized that what I was interested in were faces and expressions and action and people ... drawing things that were alive. My chief interest, really, was getting with an animator and Ken said that Frank Thomas needed an assistant. At that time, *Lady and the Tramp* was coming in, and I worked in a frenzy ... I got a hold of some model sheets and I did a test and I took it over to Frank. He was rather complimentary about it in that he said it was as good as some of the work being done on the picture. That may or may not have been complimentary (laughter). And he took me on as his assistant. To me, of course, that was the highest I felt I could go because, as an animator, I felt Frank Thomas was absolutely the peak. Some of the things he'd done at the time, the life he was able to project in his animation, made me think I might not be able to do as well but I sure wanted to try. That was about 1952, and I was still working with him later on *Sleeping Beauty* when he had me sculpt the Good Fairies. This was because he wanted to see them in three dimensions and he knew I was a sculptor.

This gorilla was included in an exhibit of Gibson's sculpting, at the Studio in the late 1940's. Walt remembered seeing it, and later asked Blaine to join his Imagineers, and Disneyland.

A completed head for a Plains Indian figure done for the Indian Village in Florida's Walt Disney World. Blaine Gibson did these and the earlier Indians at Disneyland after studying the poses and expressions of Indians in old photographs.



I became a full-fledged animator on *Sleeping Beauty*, and of course I still checked closely with Frank and Ollie and Marc and the other great animators. During that period, in 1954, Walt became interested in trying his people at different things than they were used to. The War had already made a lot of changes in things, the profits on the short cartoons were declining, and he had this Disneyland park underway.

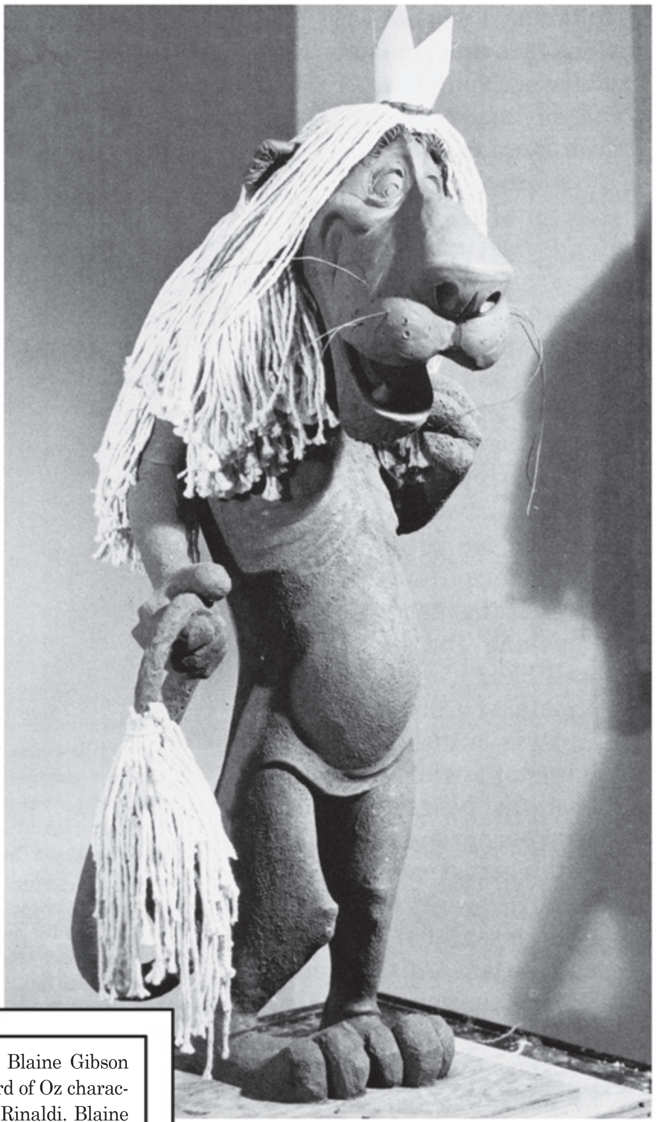
THE "E" TICKET: Did you have a lot of interaction with Walt during your time in animation?

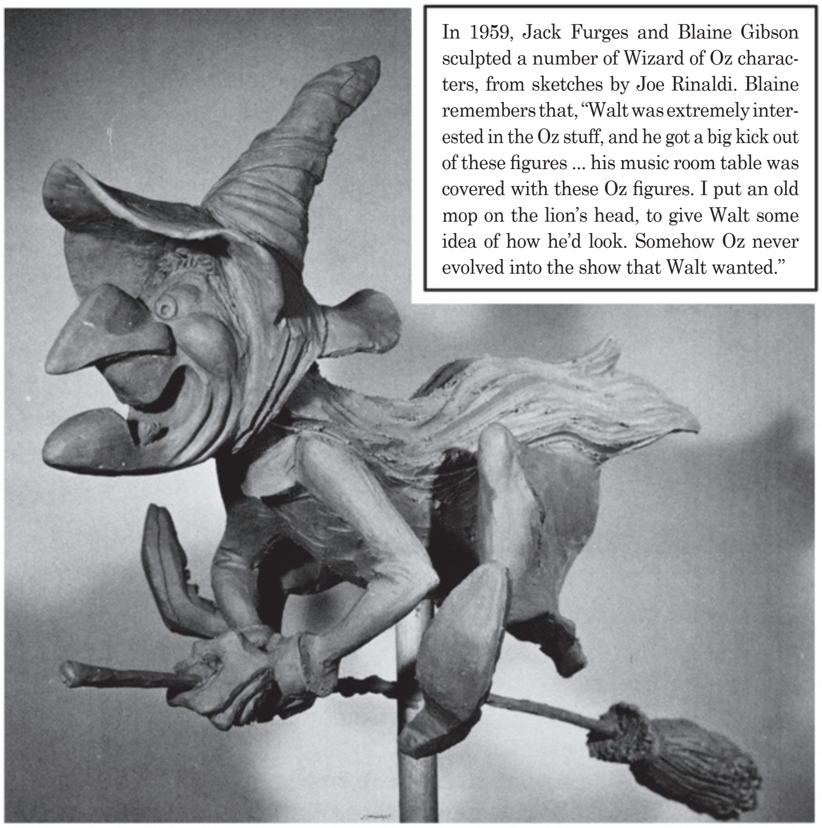
BLAINE GIBSON: Only in the situations where we would all go into the "sweat box" (the projection room) with him. We'd be going over things on film, and I'd be one of many animators in there. My personal experiences with Walt are mostly later, after I became a sculptor, because by then he was much more intimate with people at WED. Our relationships with Walt became much more individual at that point. There was an exhibit of my sculpture up in the Studio Library in the late forties, and Walt had seen it. The gorilla here in my studio was one of the things on display. Walt had a memory that you can't imagine, and if somebody had done something, he'd sort of file it away. I learned later from John Hench that Walt and Herb Ryman were thinking of using that gorilla as a design for a giant entrance to the L. A. Zoo. They asked me if I wanted to sell this gorilla, and that's when I made this bronze casting as a record, and then Disney dropped the project. I also had a bunch of little human heads, and other pieces in that show. I started out using sculpting more as an illustrator would, finding out how you would approach different character types. Back then I would read a novel, and the author would describe a character and so I would sculpt a little head that would fit that ... and those were on display in the Studio Library.

THE "E" TICKET: So that exhibit led to further sculpting assignments at the Studio?

BLAINE GIBSON: What happened was that Dick Irvine, who was the chief Art Director for Disneyland, said that Walt wanted me to do an Indian head for the **Indian Village**. I was still with Frank Thomas at that time, working on *Lady and the Tramp*. I went home and did this terra cotta Indian and brought it in. Walt came in and looked at it and those were really my first personal dealings with Walt Disney. It was an Indian Chief, and it was used at Disneyland, in the original **Indian Village**. They had actor Woody Strode lay flat on his back, in the Effects Department, and they cast him. I knew those castings would look very stiff, because the human body does not lay flat. Anyway, I did this head that was going to be on these various bodies. And one Indian was going to be on this horse ... I think they still use that one, you know, the one that raises his hand along the river. These were for the “friendly” **Indian Village** and the Studio people had problems painting them. Herb Ryman and I ended up painting them, every single one! So that was kind of a lead in. Then a little later Dick Irvine approached me again and said that Walt would like me to do a moon for the clock in Tomorrowland. Herb Ryman had done some drawings for this clock of the future, and I did the moon based on the sun Herb Ryman had done for the other side of the clock. I did it rather strongly, and the art director said to me, “Don’t you think you’ve got him a little too masculine ... don’t you think the moon’s a little more feminine than that?” But we left it in there, and I was doing this sculpting on the side, while I was still at the Studio. Frank Thomas would come up to me and say, “When are you going to get through with this?” I was still hoping to work with Frank, you know, and advance as an animator. Right up to the last, I wanted to be an Animator. I used to tell Frank and Ollie and those guys that I would never be as good as they were, but I wanted to shoot in that direction. But Walt saw my work on the Indians, and he came in, said he liked it and thanked me. And I remember when the other animators came over and said, “Did he thank you?” and I said, “Yes, he thanked me!”

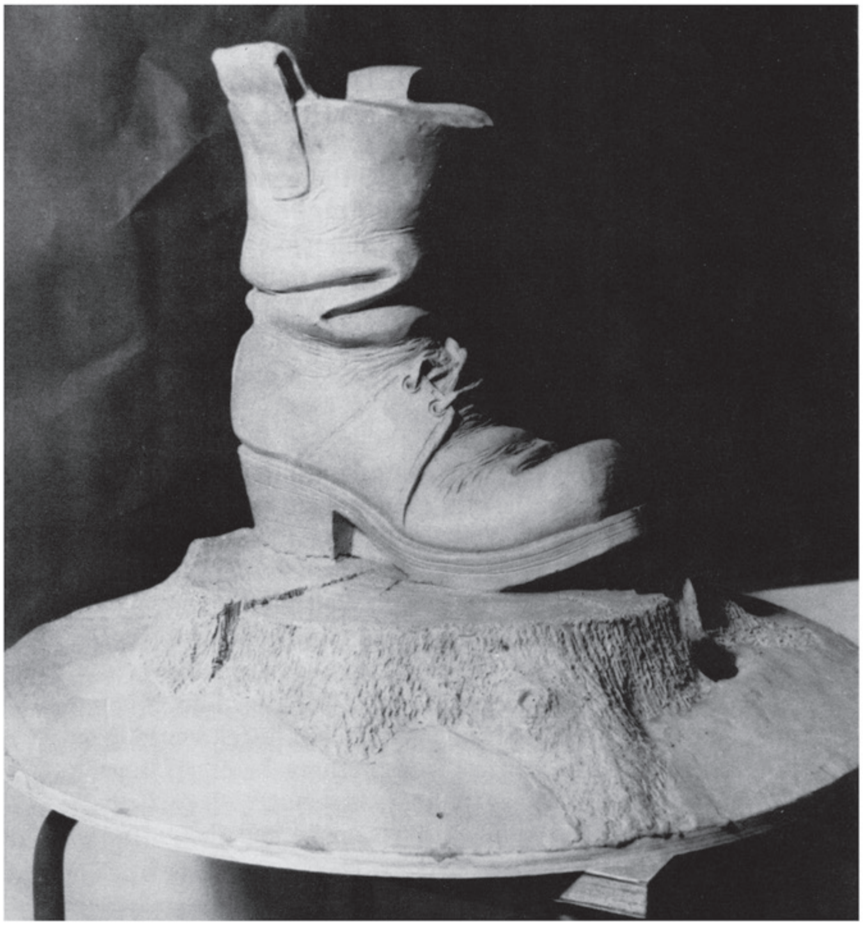
THE “E” TICKET: So you went into sculpting for Park attractions because of encouragement from Walt?





In 1959, Jack Furges and Blaine Gibson sculpted a number of Wizard of Oz characters, from sketches by Joe Rinaldi. Blaine remembers that, “Walt was extremely interested in the Oz stuff, and he got a big kick out of these figures ... his music room table was covered with these Oz figures. I put an old mop on the lion’s head, to give Walt some idea of how he’d look. Somehow Oz never evolved into the show that Walt wanted.”

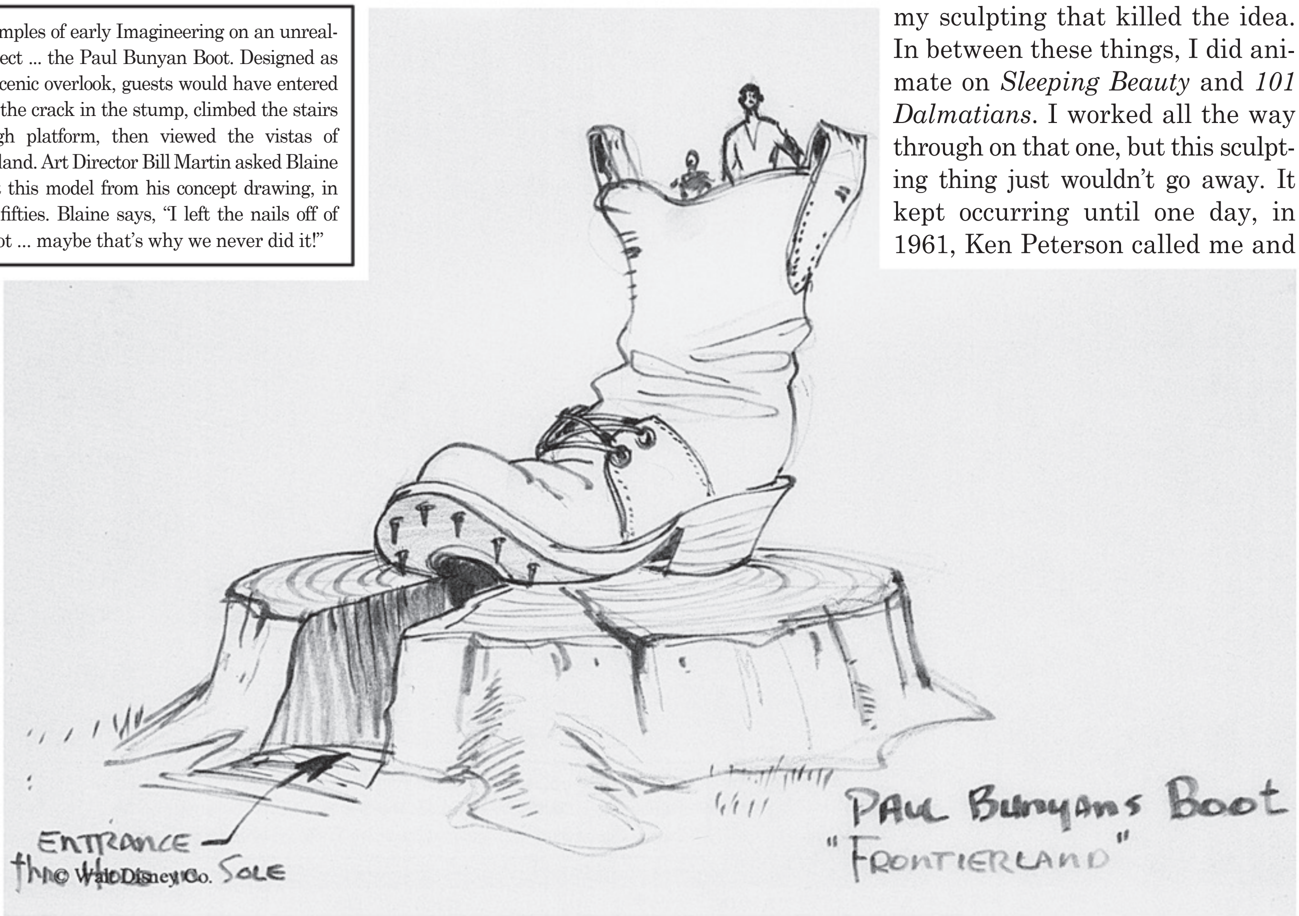
BLAINE GIBSON: Oh sure, and it goes even further. In 1959, I sculpted the mermaid for that first **Submarine** ride. Those first underwater figures became more like amoebas than mermaids because of the oxidation of the coloring and the material that we had (laughter). Then Jack Furges and I (he later became my assistant) did the next mermaids. The fish were done by George Snowden who is a very fine sculptor who later came and worked with us. Then there were other projects, like Timothy Mouse, for the top of the **Dumbo** ride. I worked with Bruce Bushman on that and I did that at home. He gave me a little drawing, and I made another drawing which changed the figure and covered the joints where he moved. Then the **Mr. Toad** ride came in and I sculpted the little devils for Ken Anderson. He made a little drawing ... a cute little guy, but he wasn’t three di-



mensional. Ken drew three dimensional, but you still didn't know what he was going to look like, so I did that. I sculpted a devil and then they would cast them, as many as they needed. I think that the ones that are in there now are still mine.

THE "E" TICKET: These projects, like the **Indian Village** work, and the **Mr. Toad** ride ... were they your earliest work for Disneyland?

BLAINE GIBSON: Well, even earlier than that, Walt had a project idea of doing some kind of an Oz show for Disneyland. Jack Furges and I did a bunch of those things while I was supposed to be doing animation. That was back when they had the idea for a Paul Bunyan Boot, which was going to be in Frontierland. It would have been a place where you went up into the top of the boot. It wasn't going to be some kind of funhouse, mostly a place where you could get up high enough to take pictures of the Frontierland area. You'd climb up here and there'd be a platform and a railing, and hopefully it wasn't my sculpting that killed the idea. In between these things, I did animate on *Sleeping Beauty* and *101 Dalmatians*. I worked all the way through on that one, but this sculpting thing just wouldn't go away. It kept occurring until one day, in 1961, Ken Peterson called me and



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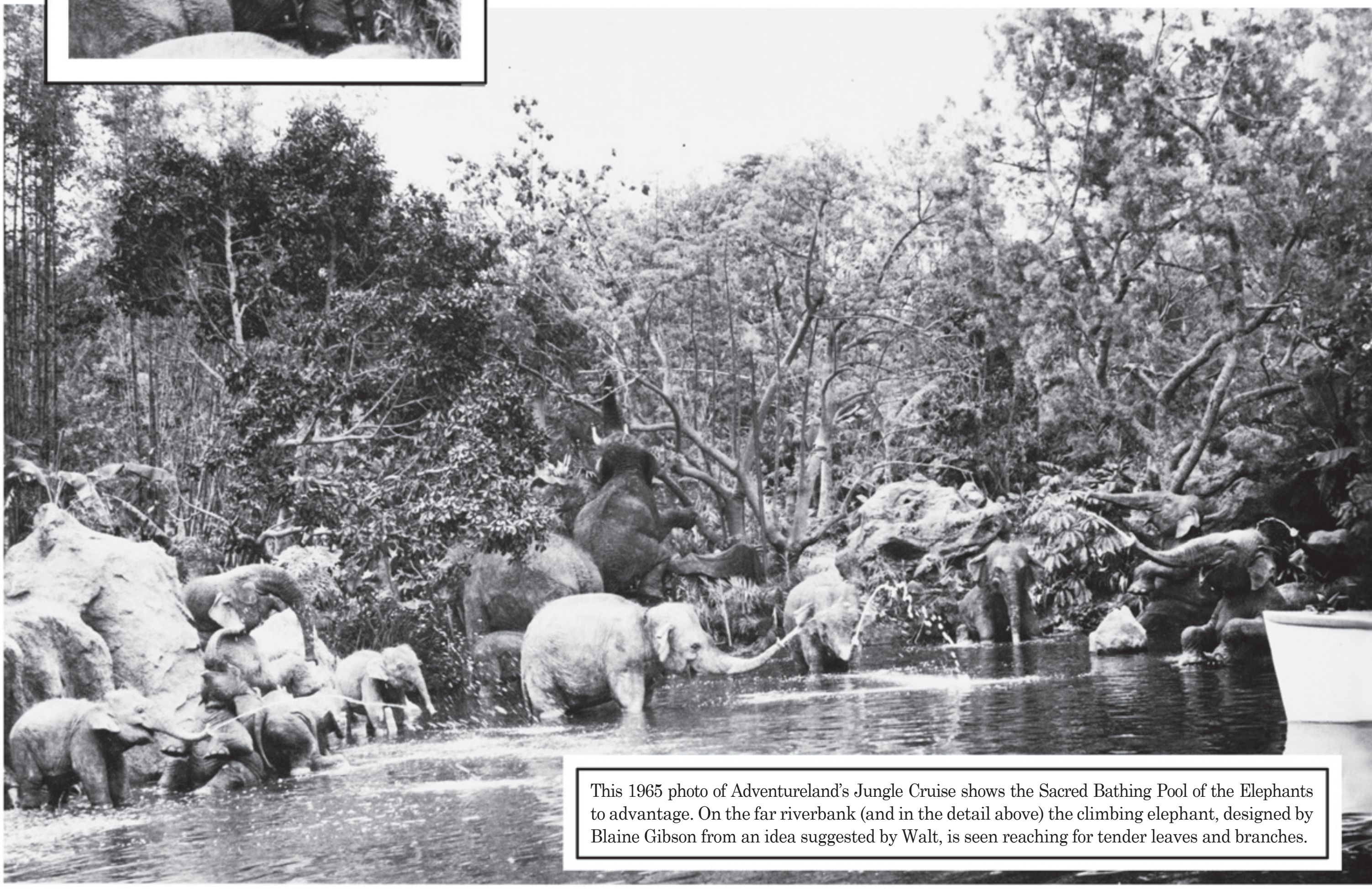
Two examples of early Imagineering on an unrealized project ... the Paul Bunyan Boot. Designed as a huge scenic overlook, guests would have entered through the crack in the stump, climbed the stairs to a high platform, then viewed the vistas of Frontierland. Art Director Bill Martin asked Blaine to sculpt this model from his concept drawing, in the mid-fifties. Blaine says, "I left the nails off of Bill's boot ... maybe that's why we never did it!"

said that Walt wanted me to go over to WED in Glendale and would I be interested? I said, "Well, I'd have to think about it and talk it over with my wife" but I said that animation was the thing I was interested in. I could always do sculpture, and I was doing that all the time at home already. I knew that there were already some guys who had committed themselves to WED, like Marc Davis, Claude Coats, and John Hench. Ken Anderson was partly there, and he managed to remain at the Studio and work on Disneyland. They never did get him completely. So I went home and talked with Coral and I said, "Look, I've worked all these years ... I've had a chance to do some interesting animation, and work with the really top animators like Frank and Ollie and Marc and Milt and Eric and that's what I really want." So Ken called me and said, "Did you make up your mind?" and I said, "Yes, I think I'll stay in animation." And he said, "Well, Walt's expecting you..." (laughter) So, since Walt had that much faith in me to do something new, I went. I'll tell you, working at WED was a lot of fun. I know Marc Davis and the others have told you this, but we would catch the enthusiasm that Walt had back then, at the beginning. He used to come in there several times a week. Whatever we were doing he'd be extremely interested in.

THE "E" TICKET: It seems from your description that once you moved to WED, you and the other Imagineers had a much more personal relationship with Walt.

BLAINE GIBSON: I think, at that point, Walt felt that the Studio's great animators and story people could do it without him. I really believe that that was it. He wanted to do something new. Disneyland and WED were all his, and I think for him, it was a rekindling of the excitement and involvement he felt working on *Snow White* back in the thirties. I wasn't there, because I came in 1939, but I've heard Marc say that he was seeing Walt participate at Disneyland with the same enthusiasm he had shown in the earlier days of *Snow White*.

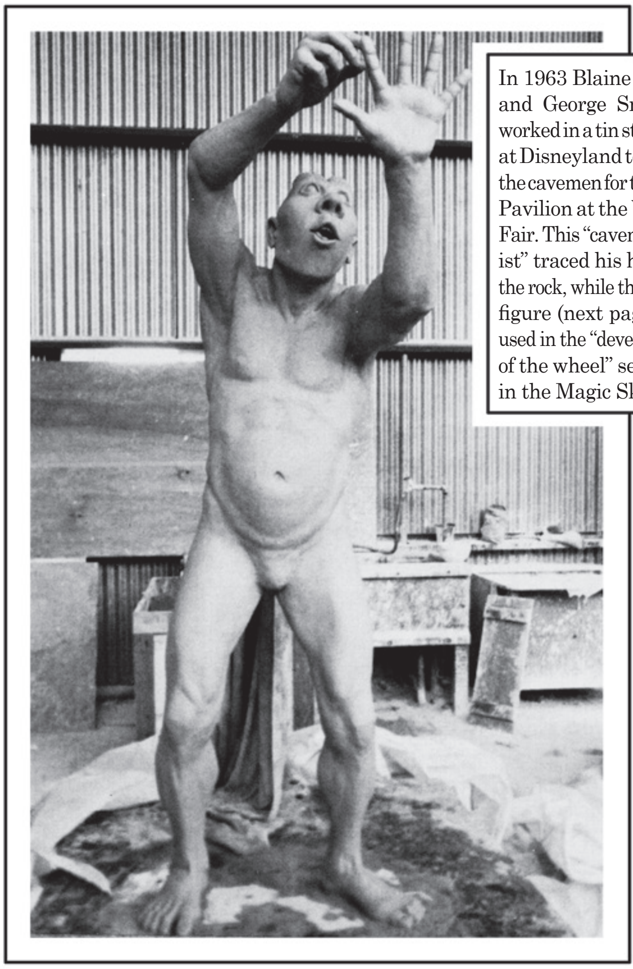


This 1965 photo of Adventureland's Jungle Cruise shows the Sacred Bathing Pool of the Elephants to advantage. On the far riverbank (and in the detail above) the climbing elephant, designed by Blaine Gibson from an idea suggested by Walt, is seen reaching for tender leaves and branches.

There are a lot of stories of how Walt continually inspired all of us. I remember when we were redoing the **Jungle Cruise**. I hadn't worked on the original animals and we didn't like those very much. They were rather crudely done. I don't mean to put anybody down, but they weren't all that they could be. Marc Davis came in with these wonderful little sketches and concepts which were very much more inspiring and so I had done a whole bunch of scale models of these. We had actually made a three dimensional setting of these ... sawed some of the plaster cast elephants off so they'd fit in the water. Jack Furges and I were the entire Model Department at that time. We had to do the sculpting and painting and he was such a wonderful model builder that we didn't need anybody else. We had this whole layout of the **Jungle Cruise** ... the Bathing Pool of the Elephants, and the Lost Safari, and all that ... very much like it is now. Walt came in and saw our model, and I remember he said, "You know, we need an elephant climbing out on the bank ... maybe reaching up for some of the branches, like in our nature pictures." And then he pushed his pants down a little bit, so he could get that "elephant look" (laughter) and he used his hand for a trunk, and he got up on a chair, you know. And I actually went ahead and modeled him as that elephant. It's still in Disneyland as far as I know, on the far side of the pool, climbing up on the bank. It was Walt's acting that made me visualize that elephant like that. The others are from Marc's drawings, but Walt was the inspiration for that one. And I know Walt liked it later, when he saw it.

THE "E" TICKET: We'd like to hear more about the "hands on" process of sculpting.

BLAINE GIBSON: We started off by making little wire armatures. These little wire skeletons are the start of the models of all the animals and figures that we do. Then we build it up with material. We originally used clay and they've all been lost. They were broken while being moved from place to place. Now we use a material called polyform, which you cook in an ordinary oven and it gets hard. The models we did for the **Pirates** ride, for instance, were all done in clay, unfortunately, and some were very delicate. Ken O'Brian and I did all of those. I guess I did some of the painting but mostly we had people like Harriet Burns who I consider to be one of the top painters.



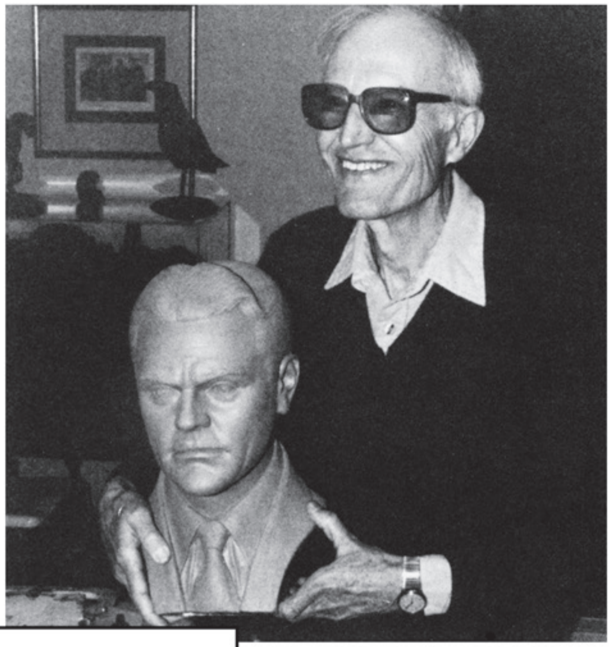
In 1963 Blaine Gibson and George Snowden worked in a tin structure at Disneyland to sculpt the cavemen for the Ford Pavilion at the World's Fair. This "caveman artist" traced his hand on the rock, while the seated figure (next page) was used in the "development of the wheel" sequence in the Magic Skyway.

THE "E" TICKET: The caveman figures in these photographs look as if they were done for the New York World's Fair.

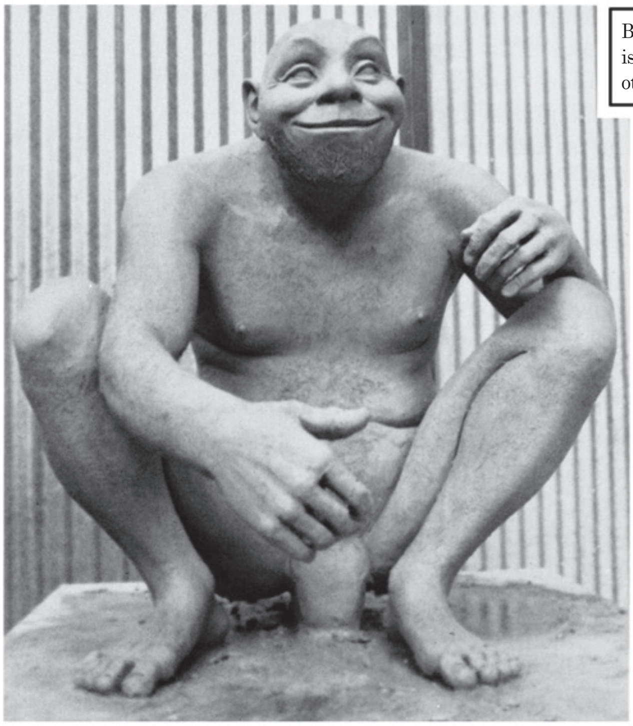
BLAINE GIBSON: These were done based on Marc Davis concepts for scenes in the Ford Pavilion. When I think of all the work we did on all those cavemen ... and we were just a small group. There was a big campfire scene, and a tar pit scene, and another with the advent of the wheel. Walt felt that the caveman figures were a little too caricatured for the kind of thing that he wanted in Disneyland. He once asked me about the style of these figures, and we looked at these photos together. I didn't do them nearly as cartoony as Marc suggested with his drawings. Marc has a wonderful style of drawing, and I think his stuff is great, but when you start doing something in three dimensions you get into a whole new world. We based them on Marc's sketches, naturally, and the poses were almost verbatim. But the heads were kind of modified, slightly caricatured Neanderthals. If you looked at them anatomically they're fairly credible, but you had to be very careful because you didn't have cartoon bodies. I think that Walt was extremely interested in getting something that looked alive and believable, whatever it was. His goal, whether it was with animals or human figures, was to make them as believable as possible. Fortunately, from the standpoint of an animator, I feel that some of the limitations we had were advantageous to this. As was the case with the birds, even though the motion was limited, it was the way real birds moved.

THE “E” TICKET: Let’s talk about your work for Disneyland. Did you work on the animals in Frontierland?

BLAINE GIBSON: Not at first, but later on we redid all of them, and a lot for Walt Disney World. And I think we did a much more thorough job of it. The originals, as I recall, had actual animal skins on them, so did the **Mine Train** animals. We did add some more animals in the **Mine Train**. We sculpted all those later animals, but the cactus and all of that were done by somebody before I got there. I sculpted the later animals, full size, and then somebody else would finish them for the ride. I guess I can truthfully say that I did most of the heads for the Park ... full size sculptures which they would then make castings from. Chris Muehler did a lot of fine work, like the squid for the **20,000 Leagues Under The Sea** exhibit. Chris did a mermaid for the bow of the **Chicken of the Sea Pirate Ship**, but Walt didn’t like it. Figures really weren’t Chris’ thing, so Marc Davis did a little sketch ... he was always good with girls ... and Chris did the sculpture from my three-dimensional model of that. We worked on all of those things in Fantasyland. Early on I know I did a Smee for the **Peter Pan** ride. We did all the dwarfs for **Snow White**, and Harry Holt did quite a bit of that. In 1983, just before I left, we did all the new figures for the refurbishment of Fantasyland. By then they were calling me Director of Sculpture, but it was the entire Sculpture Department and the Model Shop working together. With Wathel, I worked on **Lincoln**, and the **Pirates** ride, and the **Haunted Mansion**, and the **Carrousel of Progress**. I worked pretty closely with Walt on the **Carrousel**, too. A guy named Preston Hansen was the model for the figure.

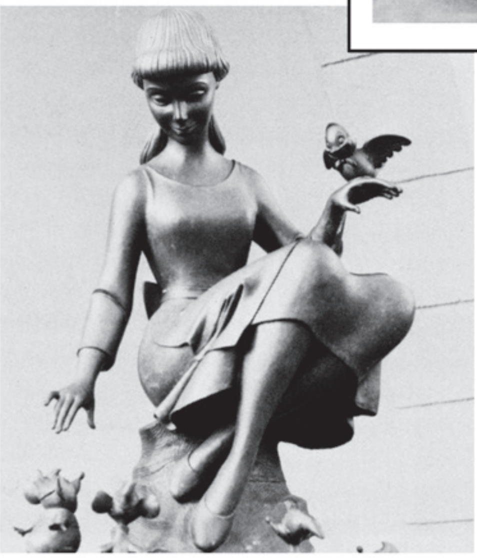


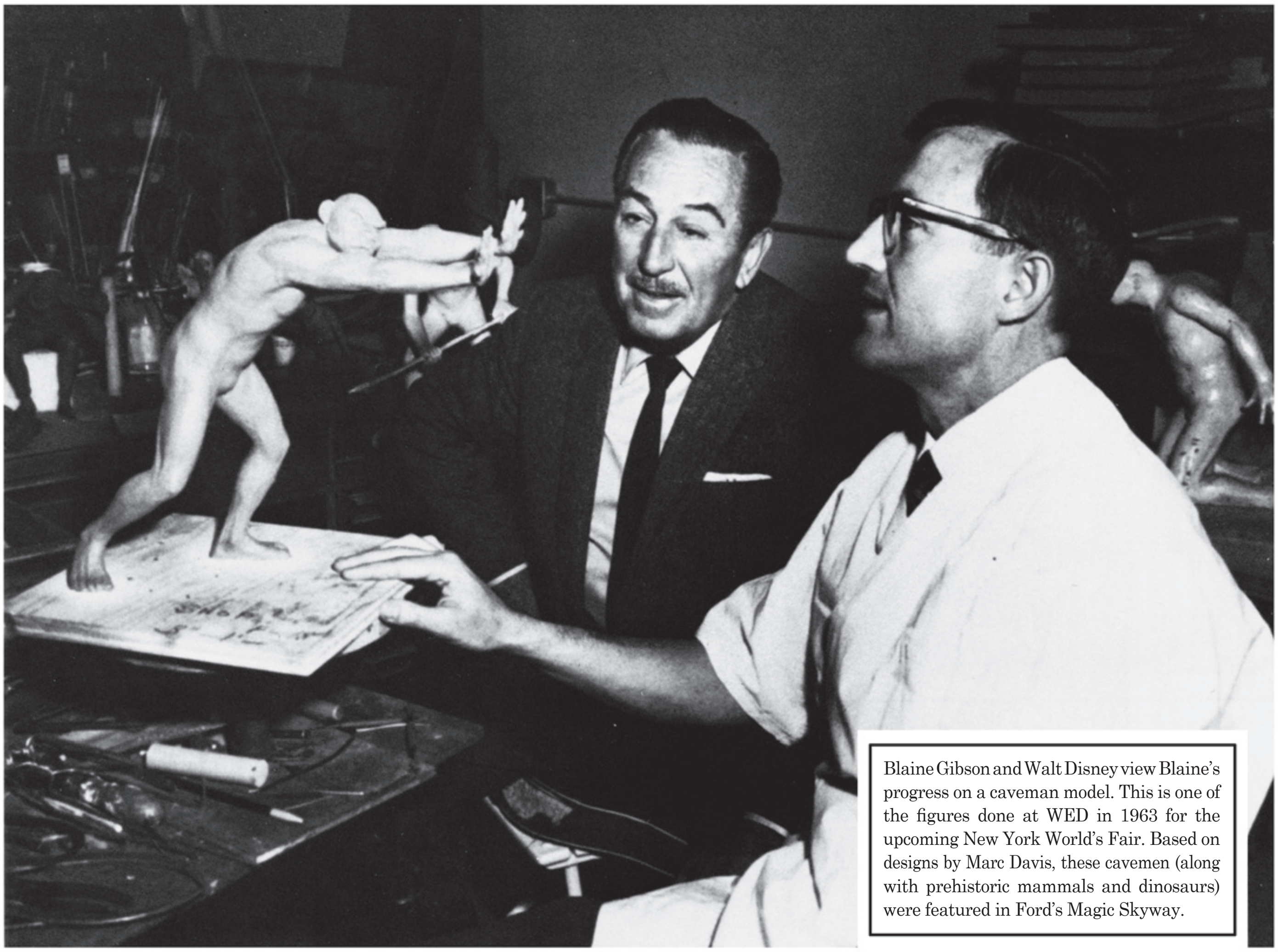
Blaine’s ability to capture the essence of a person is seen in this James Cagney bust and in many other examples around his Arizona studio.



I don’t really like to point at something and say that I did it. There was a group of us who worked on **It’s A Small World**, for instance, and Mary Blaire had some good concepts in the style of it, and Marc Davis had concepts in that, however I think it could be said that I designed the little dolls. By design, I mean sculpted them and did them in a way that they would fit the concepts of Marc’s drawings and also in general fit what Mary Blaire had in mind. I couldn’t use her drawings literally ... they’re so two dimensional. And I had to stay within a range of what the manufacturers were able to do. Orlando Ferante and I went to every doll eye manufacturer in Los Angeles and we ended up getting the largest doll eyes we could buy. That was how I established the eye size throughout the ride. But we worked as a team and we can’t any of us say that we did it all. Then costuming came along and Alice Davis had a lot to do with that. We had to take into consideration how the figures were to move, and in fact, we had a little scene set up for Walt to see. It was going to be the basis for all the scenes, all poses and races and so forth. What I did was the three-dimensional thing that you see, and I just did one of the full size figures. Then I did little clay models and another guy would duplicate the figures from my models, and take the same head and put it on each one of them.

Blaine’s version of Cinderella is now seen in Florida’s Castle courtyard.

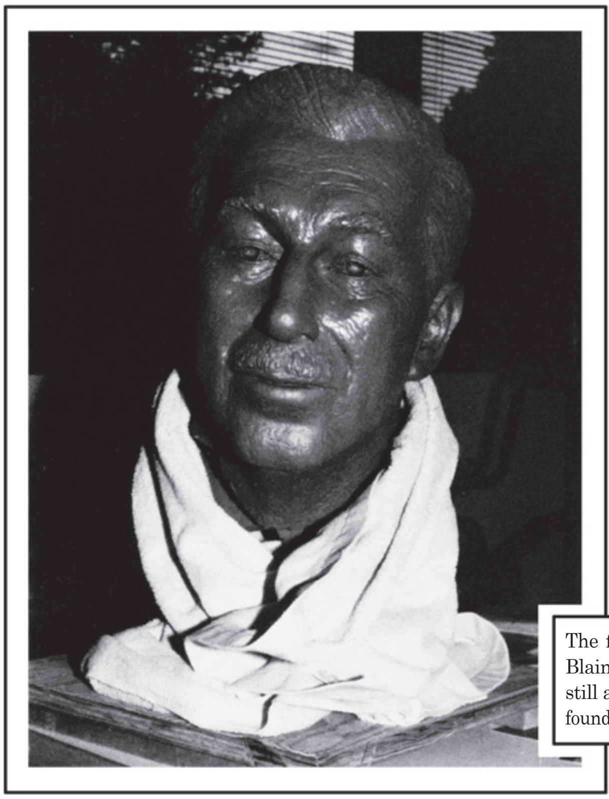




Blaine Gibson and Walt Disney view Blaine's progress on a caveman model. This is one of the figures done at WED in 1963 for the upcoming New York World's Fair. Based on designs by Marc Davis, these cavemen (along with prehistoric mammals and dinosaurs) were featured in Ford's Magic Skyway.

Wathel and I worked together on **Lincoln**, and that was another early project. I actually did the Lincoln head before, while I was still animating. I was approached by Walt with the idea of doing a whole bunch of heads for a **Hall of Presidents**, and being taken off of animation all together. Walt was already thinking about a **Hall of Presidents** back in the late fifties, before we'd moved over to Imagineering, and before I was even sure I'd be in there. Walt would come in all the time while I was doing this Lincoln head, and he had these things all thought out in his head, but he realized that he wasn't ready yet. The Lincoln came first. I remember when Walt asked me to do the Lincoln head, and gave me some indication of what he was planning to do with it. I thought at the time that we'd be fooling with something that the American people considered to be almost sacred, historically. I just couldn't see us doing it in an acceptable way, but we went ahead. Later I painted one of the heads, and we got the wigmaker to put some hair on it. We showed it to Walt and he was still enthusiastic about it and he invited people over to see it in the animation room that I had. Then, much later, I was sitting in front of somebody at the actual **Lincoln** show at Disneyland and I heard them crying. This was after the show, after the flag and the choir singing, and I thought, "Well, how wrong can you be, Blaine ... and how right can Walt be?" It was clear who had the vision around there.

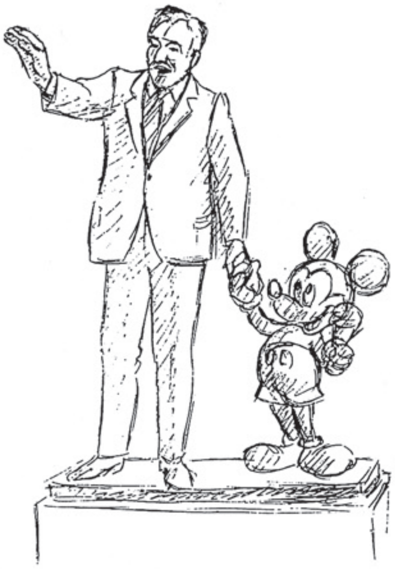
When Walt died, we felt that we'd lost the drive that we always had before. We didn't have anybody around with the vision that Walt had. I felt so strongly about it that I even explored the possibility of working in some other area. That was a very wrong assumption, because it turned out that Roy Disney called us into the Studio, shortly after Walt died. I remember him saying, with tears in his eyes, that one of the last things that Walt did was visualize EPCOT in the tile pattern on the ceiling of his hospital room. And Roy said, right then, that if he did anything he was going to see Walt Disney through, and he reassured us that it wasn't going to be the end of Walt's dreams. After that I thought there was no point in thinking seriously about leaving, because Roy meant it. He lived to see Walt Disney World. We were very fortunate that we had Roy, and a lot of other good people. Dick Irvine practically sacrificed himself to it, and Marty Sklar was a young man, up and coming, and of course we still had Marc Davis and Claude Coats. When you analyze it, the potential was still there, they just needed someone to reassure them that the planning would be there.

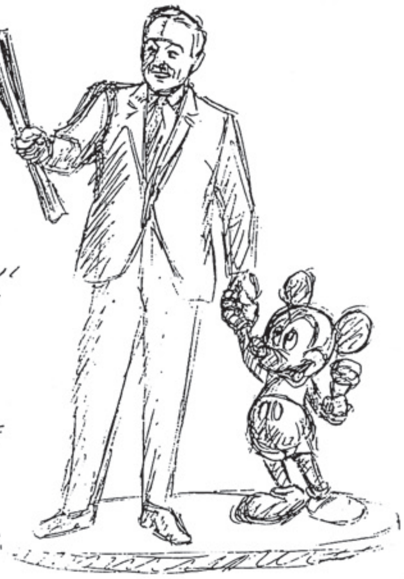


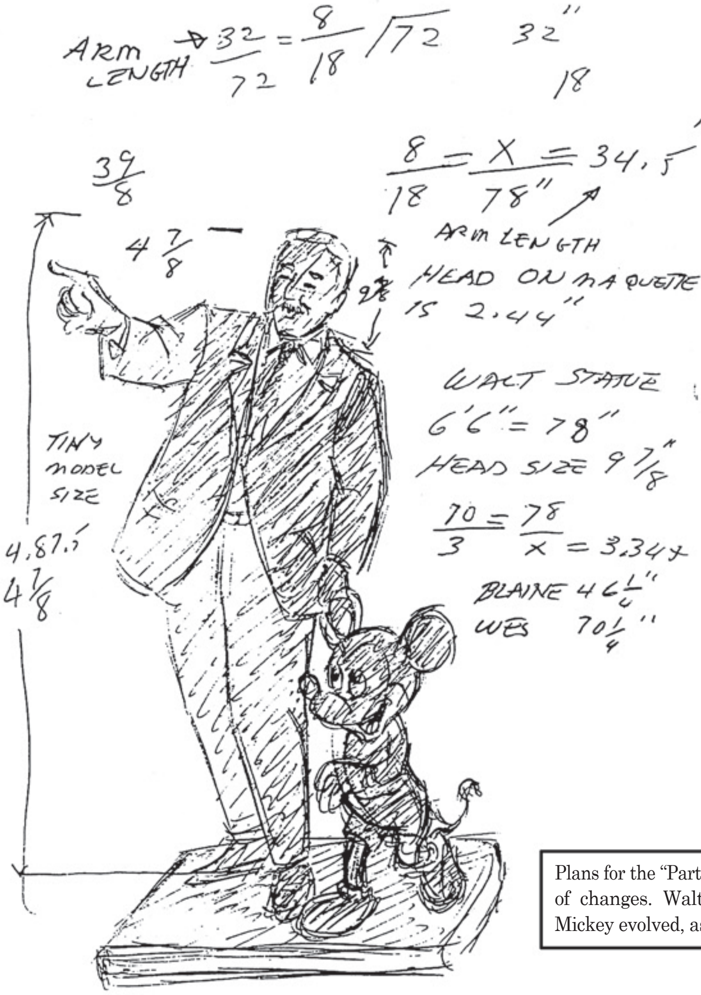
The first bust of Walt Disney, done by Blaine Gibson in the 60's while Walt was still alive. Blaine was unhappy with the foundry work and it was nearly destroyed.

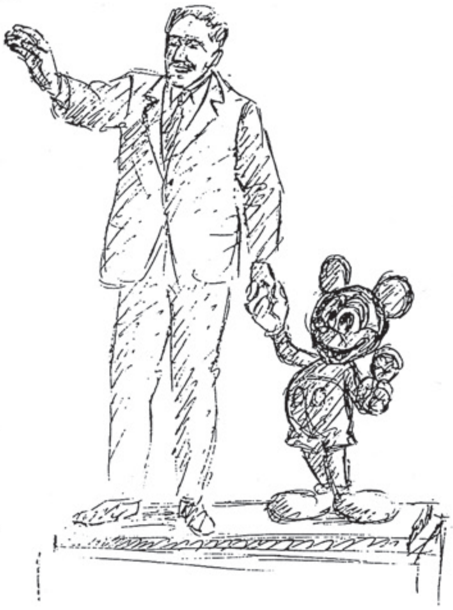
THE "E" TICKET: Tell us about this clay bust of Walt.

BLAINE GIBSON: I had sculpted this earlier bust of Walt a long time ago. It was done while he was still alive, and I was never satisfied with it. In fact, I was in the process of destroying this first head when they asked me to do another bust. I intended to discard the bronze that I gave to Walt, and replace it at cost, but Retlaw had it and they never agreed to destroy it. This is the clay original and you can photograph it. I had started to break it up but I couldn't bring myself to put a hammer to it. Dick Irvine talked me into doing it in 1962. I was working overnight, I was tired and I felt that it didn't do Walt justice. Also, the foundry work wasn't very good and back then I couldn't control their work like I can now. I do think this first one looks like Walt. When he first saw it he said, "What am I gonna do with it?" and then they kept it over at WED for



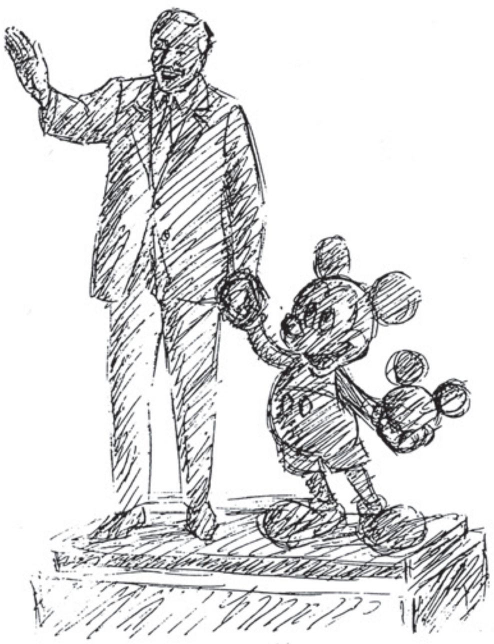

WALT POINTING
WITH DRAWING PLAN

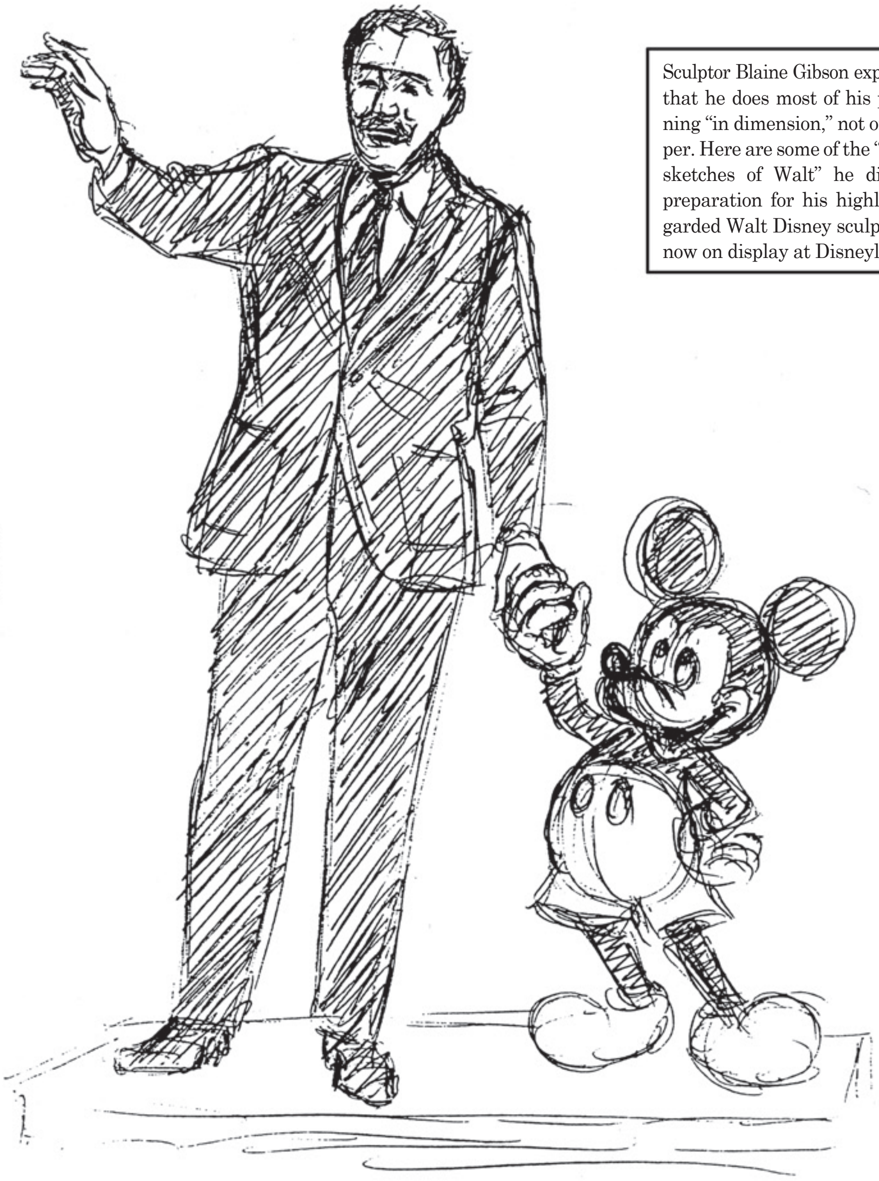

ARM LENGTH → 32/72 = 8/18 √72
32"
18
39/8
8/18 = X/78" = 34.5"
ARM LENGTH
4 7/8
9 7/8
HEAD ON MAQUETTE IS 2.44"
WALT STATUE
6'6" = 78"
HEAD SIZE 9 7/8"
70/3 = 78/x = 3.34+
BLAINE 46 1/4"
WES 70 1/4"
TINY MODEL SIZE
4.875
4 7/8



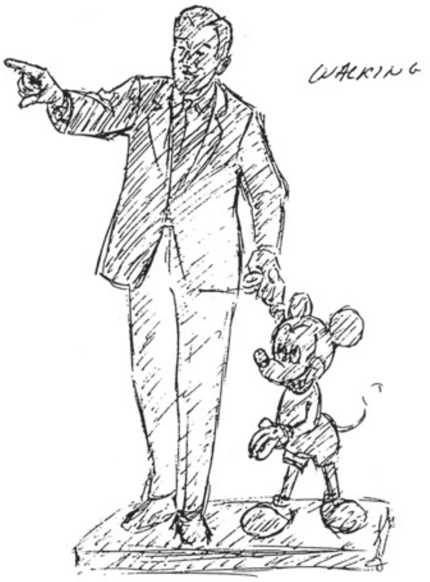
© Walt Disney Co.

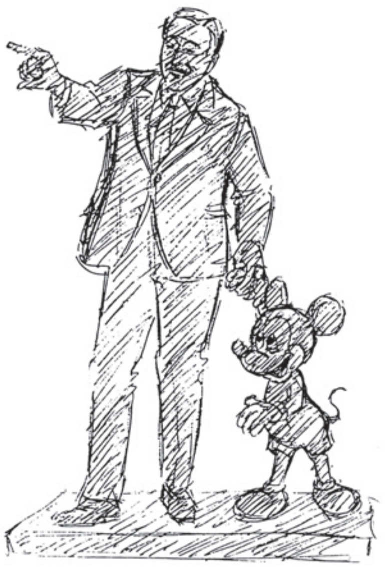
Plans for the "Partners" statue wait through a number of changes. Walt's gestures and objects held by Mickey evolved, as these concept sketches illustrate.





Sculptor Blaine Gibson explains that he does most of his planning "in dimension," not on paper. Here are some of the "little sketches of Walt" he did in preparation for his highly regarded Walt Disney sculpture, now on display at Disneyland.



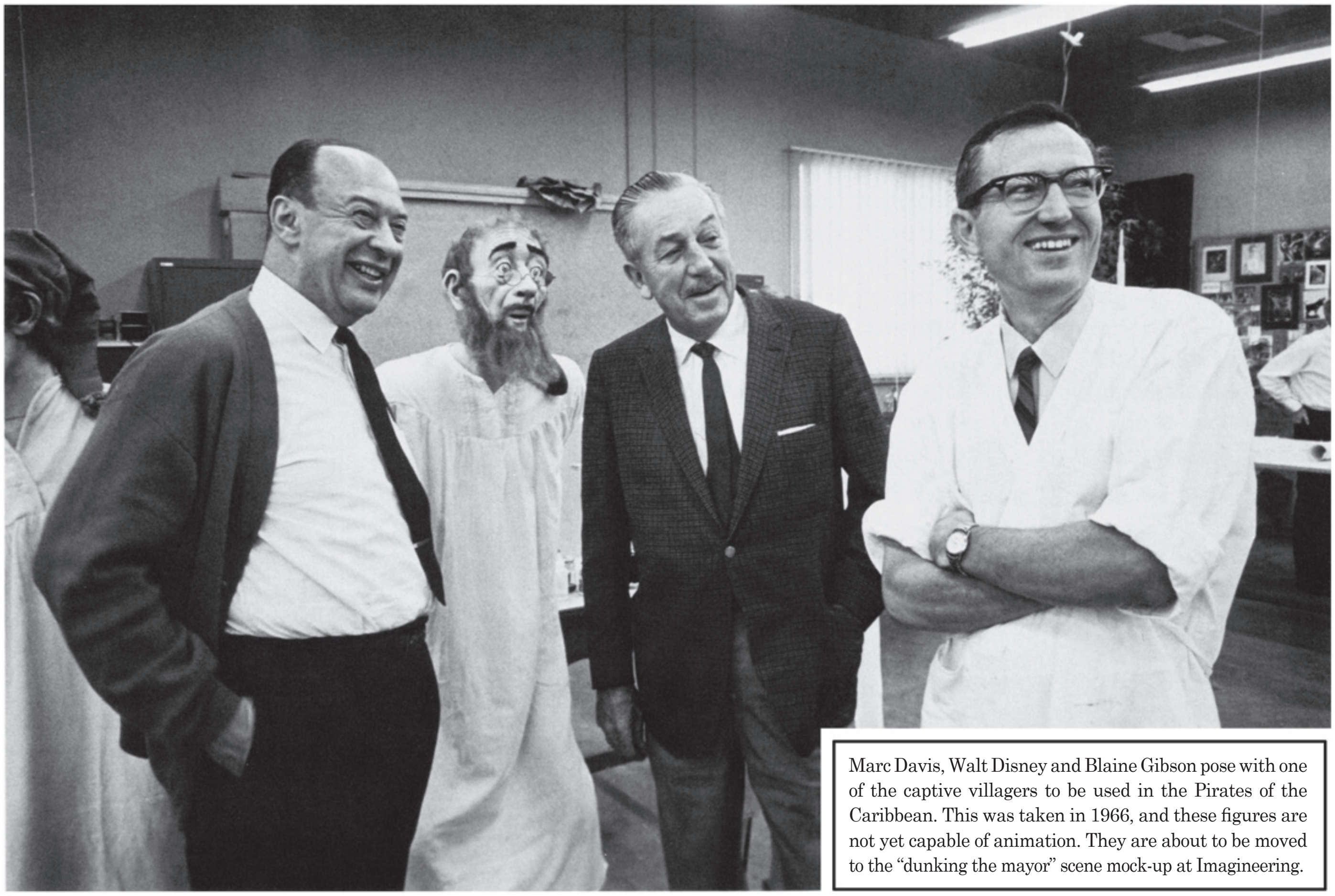


awhile. Some people are kind of ticklish about busts and statues of themselves while they're still alive. They get a sense that we're trying to rush them.

THE "E" TICKET: Your sculpture of Walt Disney, now in place at Disneyland, has already become very important to people. How did that project get started?

BLAINE GIBSON: It started one day when Marty Sklar called me on the phone and asked if I'd be interested in doing a life-size statue of Walt, holding Mickey's hand. I started making some little drawings ... fairly crude sketches, because I don't like to spend too much time drawing. Knowing the real work is going to come in three dimension, I don't like to tie myself down with drawings. And I never did. I always took liberties with anybody's drawings to try to get what I wanted. Here are some of the little sketches I did of Walt. We had to change Mickey's arm, because of the ice cream cone. Marty, Jack Lindquist and I had a meeting about the ice cream cone, and there were two concerns. First, we felt that it made Mickey appear a little too immature, and second, we felt it might favor one lessee, like the Nestle Company or Carnation. So John Hench and the rest of us finally agreed to just have Mickey's arm down to the side. I liked the way it came out, kind of festive, and design-wise it worked alright with more emphasis on Walt.

THUMBNAILS BOOKMARKS print find search the hub 21-23



Marc Davis, Walt Disney and Blaine Gibson pose with one of the captive villagers to be used in the Pirates of the Caribbean. This was taken in 1966, and these figures are not yet capable of animation. They are about to be moved to the "dunking the mayor" scene mock-up at Imagineering.

THE "E" TICKET: What do you bring to this process ... what are you thinking ... how did you capture the "Uncle Walt" that matches our memories so well?

BLAINE GIBSON: I'm not sure that I can explain that. That's what I wanted to achieve ... it was during that fifties era that I entered into a close relationship with Walt. The only thing I can say is that I have a certain feeling inside me as I work, and I just have to keep working until I get that in the sculpture. It just has to feel right to me, based on what I know and have seen. I don't think it can be analyzed strictly in a mechanical way. It's an interpretation, not a copying process ... if you just do things like a computer, it's going to always be something "blah" and none of the animators that I've worked with would have ever been content with that literal sort of approach.

THE "E" TICKET: How does this caricature process work? How do you create, out of clay, something that looks like Walt ... that actually captures him?

BLAINE GIBSON: Well, it's probably not as simple as that (laughter). To me it's a little bit of a detective story in the sense that you have to study everything first of all ... and it's a lot better if you have an "inside memory" ... so that somewhere you have a sensor that says, "this is it," or, "this isn't it." That I can't explain, but I know when I haven't got it and I pretty much know when I have got it because there's already something inside me that knows what's right. In using the information that you have, usually whatever available pictures there are, besides your memory, it's a "detective thing" of trying to find the uniqueness of this particular individual. You're unique, each one of you is different, and a photo doesn't say it.

THE "E" TICKET: Will there ever be an Audio-Animatronic figure of Walt Disney?

BLAINE GIBSON: There are several reasons why I would be against doing that... and it isn't just the "sacred" aspect of it. I know just how crude our medium is, relative to the human figure. There are a whole lot of muscles that allow a human actor to go from one expression to the other with extreme ease. You can't program this into a machine, and we don't have a material that can handle that. You can't get Walt's smile ... you can't program the smile that I've got on Walt's statue and have him be able to go into that. And you'd have to be convincing. You'd have to move from a scowl to a smile, because Walt at times would get a twisted up expression and one eyebrow would go up. He had a facial range that was absolutely beyond our capability. Lincoln is believable because we have no personal memories or films of his speech and mannerisms. Maybe, if you waited until we're all gone ... all of us who have such strong memories of Walt ... but even then the films will still be available. It might work if you did it in a very short interval, without a standup presentation. Walt was a man whose movements meant something, and his expressions were so lively and enthusiastic. You can't get that with an animatronic figure.

THE "E" TICKET: Looking at this bust of Walt, you've sculpted him in a way that makes us see him. Can you help us define his uniqueness?

BLAINE GIBSON: Well, there are several things about Walt that are unique. I don't presume to be able to capture all of the uniqueness of Walt ... but at least his physiognomy. And I do have a certain feeling about Walt, to begin with. It's one of affection because he made it possible for me to have a career that was absolutely something I wouldn't have dreamed of as a farm boy. So I do start off with a prejudiced view of Walt as an important person. But from the standpoint of his physical characteristics he is not only form, but he is color. That's one of the difficulties I had with the very first sculpture I did of Walt. I did it in terra cotta clay, and his hair, his eyes, his eyebrows ... everything was exactly the same color value. Color was very important to me, for Walt, because even when he died, he still had dark hair, dark eyebrows, dark mustache and extremely dark eyes. His eyes were something that I felt you really had to get. It's easy for us to think of the things that were obvious about Walt ... like his strong features, his bent nose, his eyebrow that would go up ... those are things that are important but, to me it was his eyes that could look through you, and you could look deep into them. This was something that I had to think out someway, sculpturally, to do, and I'm doing it with shadow... even though there is color in there, the way the form slopes back gave me a chance with shadow to give that darkness to his eyes. And the hair ... I didn't want to try to make it look like hair. In the first place, you can't make sculpture look like hair. So I made these deep textural grooves to pick up color so that they would become dark. I did it the same way with his eyebrows and his mustache, so that we would pick up a little bit of color value in there. Now with today's techniques of foundry work, we were able to actually vary the colors with chemical oxidization on the bronze. You see, we were able to retain the darkness of the hair, and the darkness of the suit and tie and so forth. Now I'm not happy with this patina, but I think we did get enough of that contrast in the one at Disneyland to maintain the fact that Walt had dark hair and eyes.

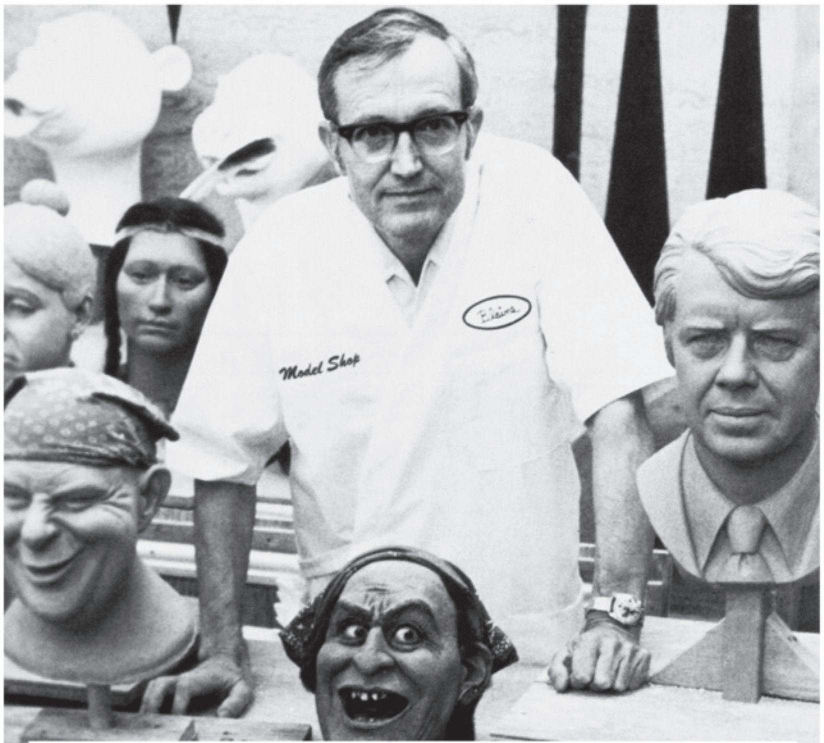
THE "E" TICKET: We first saw the statue of Walt while visiting Disneyland after hours ... and it really made us remember him in an emotional way. Walt is really in the Park now.

BLAINE GIBSON: Well, that's what we hoped. You'd have to thank Marty Sklar and Jack Lindquist and the others who spearheaded that. And I think Mike Eisner had something to do with it too, because I'm told that he got the permission from Lilly Disney for us to do it. She told me, years ago, when I did the Cal Arts medal, that she didn't ever want a bust or a portrait or a statue of Walt to be done.

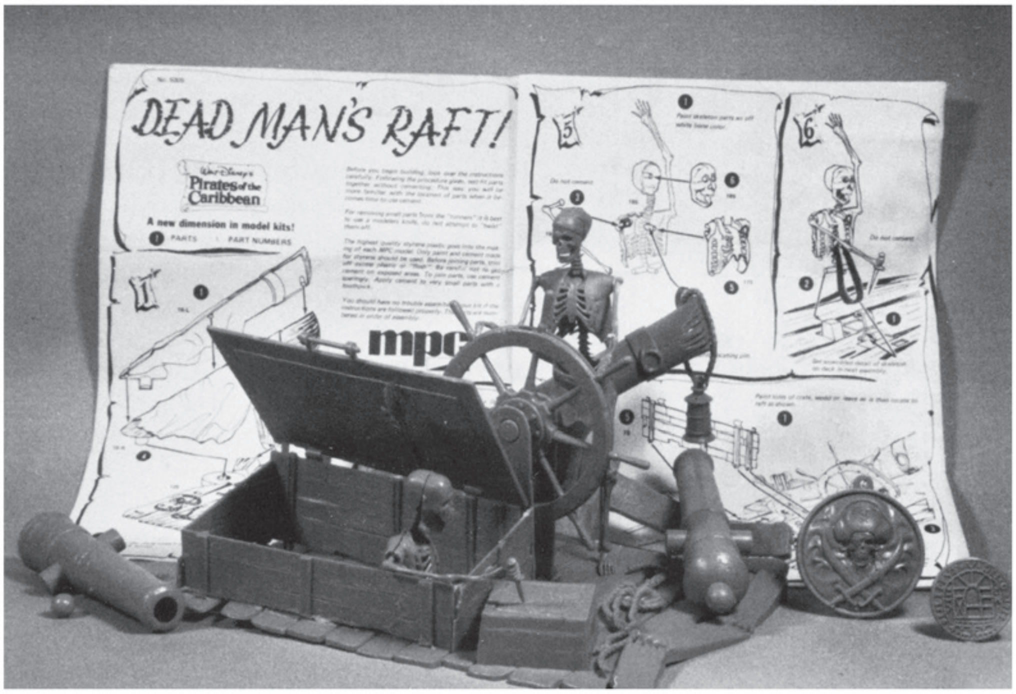
THE "E" TICKET: Is there other artwork for your sculptures in your files?

BLAINE GIBSON: I did some preliminary sketching for these projects, but I don't have anything now. I think I probably threw it all away. I do have these very crude little drawings I did for the statue of Walt. As you can see, they were done very quickly. To me, drawings are not very important because they're just the first idea, which I need, but there are so many more problems once you get three-dimensional. I don't need a design on paper. But anyway, that's the history of the statue, and you won't be seeing anything else ... this is it! I've got just these sketches, and the sculpture was done solely from my own design. The statue, to me, is of Walt during one of those moments when he'd say, "Let's do it this way..."

Blaine Gibson



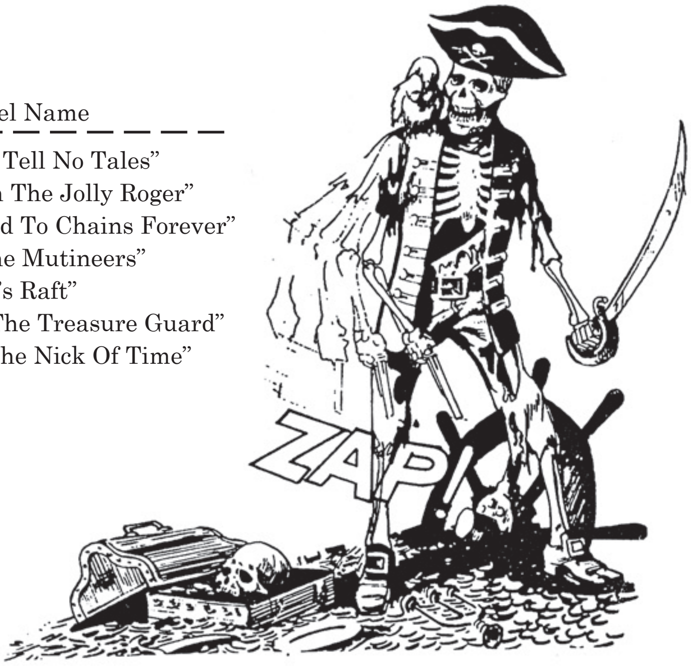
A 1978 portrait of Blaine with "some of his heads." The pirates are original, for Disneyland. The Jimmy Carter sculpture was completed for Florida's Hall of Presidents.

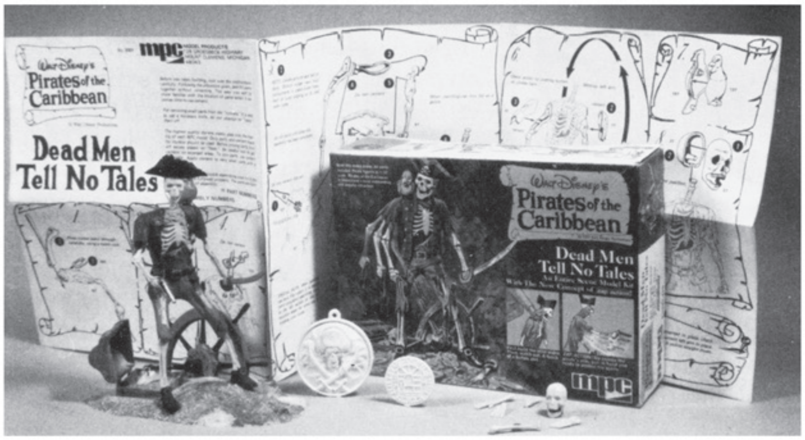

DEAD MAN'S RAFT!
Walt Disney's Pirates of the Caribbean
A new dimension in model kits!
mpc

With the tremendous success of Disneyland's **Pirates of the Caribbean** attraction, seven well designed and highly detailed model kits were produced by MPC Model Products in the early 1970's. Molded of cream and light brown plastic, they featured various swashbuckling skeleton pirates, armed with cutlasses and flintlocks, in appropriate action poses. The first five in the series (numbers 5001 through 5005) were available in 1972, with two larger kits (numbers 5006 and 5007) released in 1973.

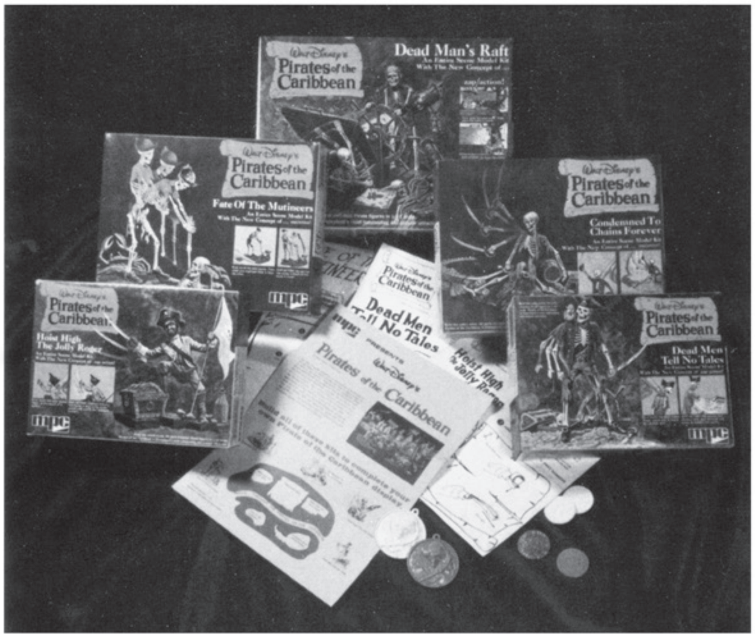
Kit # Model Name

-5001..."Dead Men Tell No Tales"
-5002..."Hoist High The Jolly Roger"
-5003..."Condemned To Chains Forever"
-5004..."Fate Of The Mutineers"
-5005..."Dead Man's Raft"
-5006..."Ghost Of The Treasure Guard"
-5007..."Freed In The Nick Of Time"





These desirable kits met the requirements of collectors and Disneyland enthusiasts in a number of ways. In addition to their excellence as "Zap/Action" models, they came packaged in colorful boxes with spirited buccaneer artwork. "Historical" information about pirate gold, buccaneers on the Spanish Main, and the crimes gleefully committed under the Jolly Roger was found framed in scrollwork along the sides of the boxes. More treasures were found inside: a "parchment" page of pirate lore with a map of the Golden Age of Piracy and a description of the actual Disneyland ride; a well-molded two inch "belt badge medallion" of the ride's talking skull and crossed swords; and a replica gold coin from the "days of piracy." The two mid-sized kits (#5003 and 5004) included a white styrene wall plaque of the same skull image as the medallion.


Walt Disney's Pirates of the Caribbean
Dead Man's Raft
An Entire Scene Model Kit With The New Concept of...
zap/action!
Fate Of The Mutineers
Condemned To Chains Forever
Hoist High The Jolly Roger
Dead Men Tell No Tales
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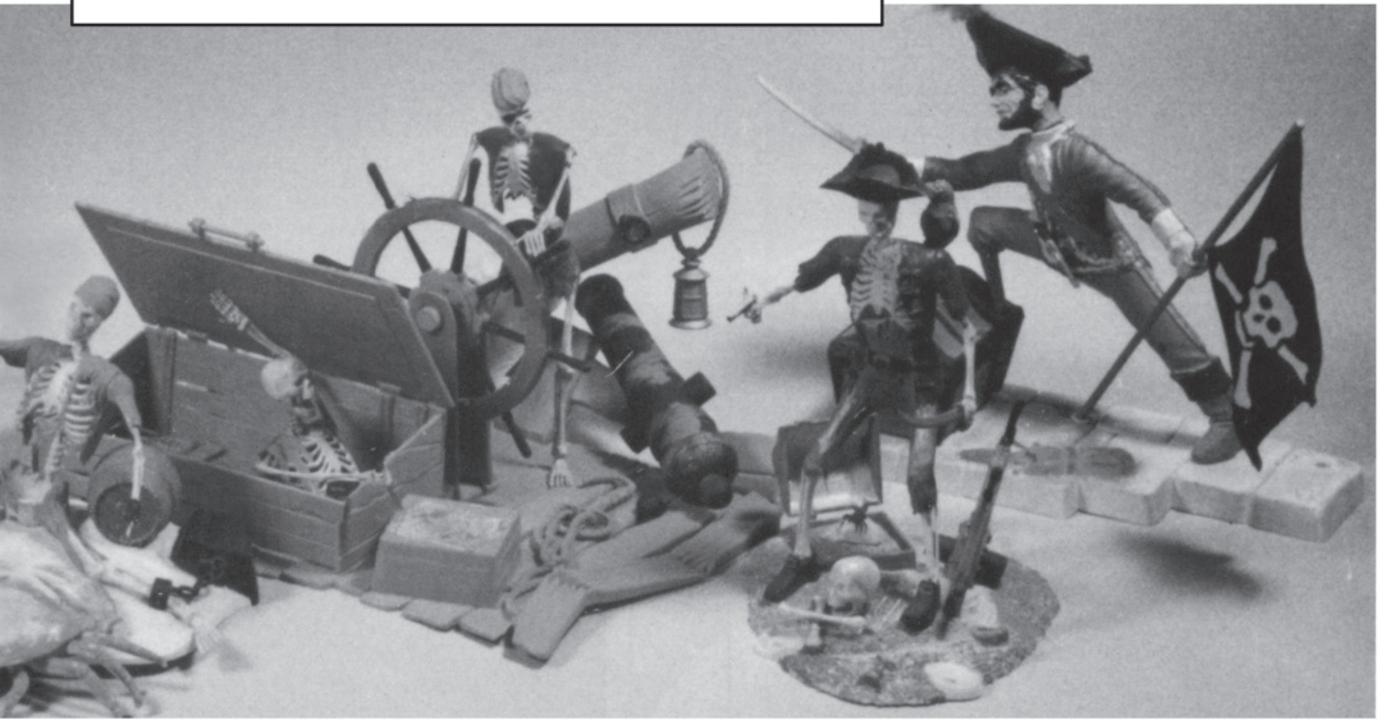
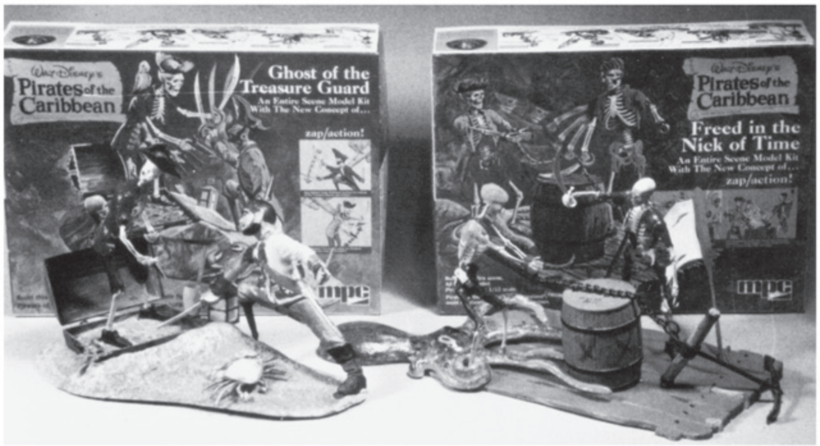
*** * * COLLECTOR'S CORNER * * ***

Walt Disney's Pirates of the Caribbean Kits



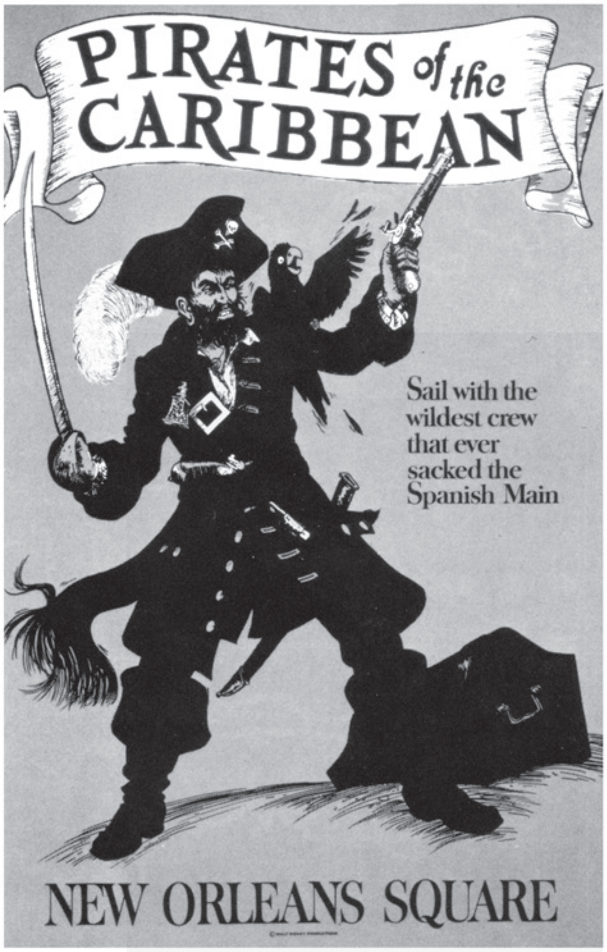

Walt Disney's Pirates of the Caribbean
Ghost of the Treasure Guard
An Entire Scene Model Kit With The New Concept of...
zap/action!
Freed in the Nick of Time
mpc

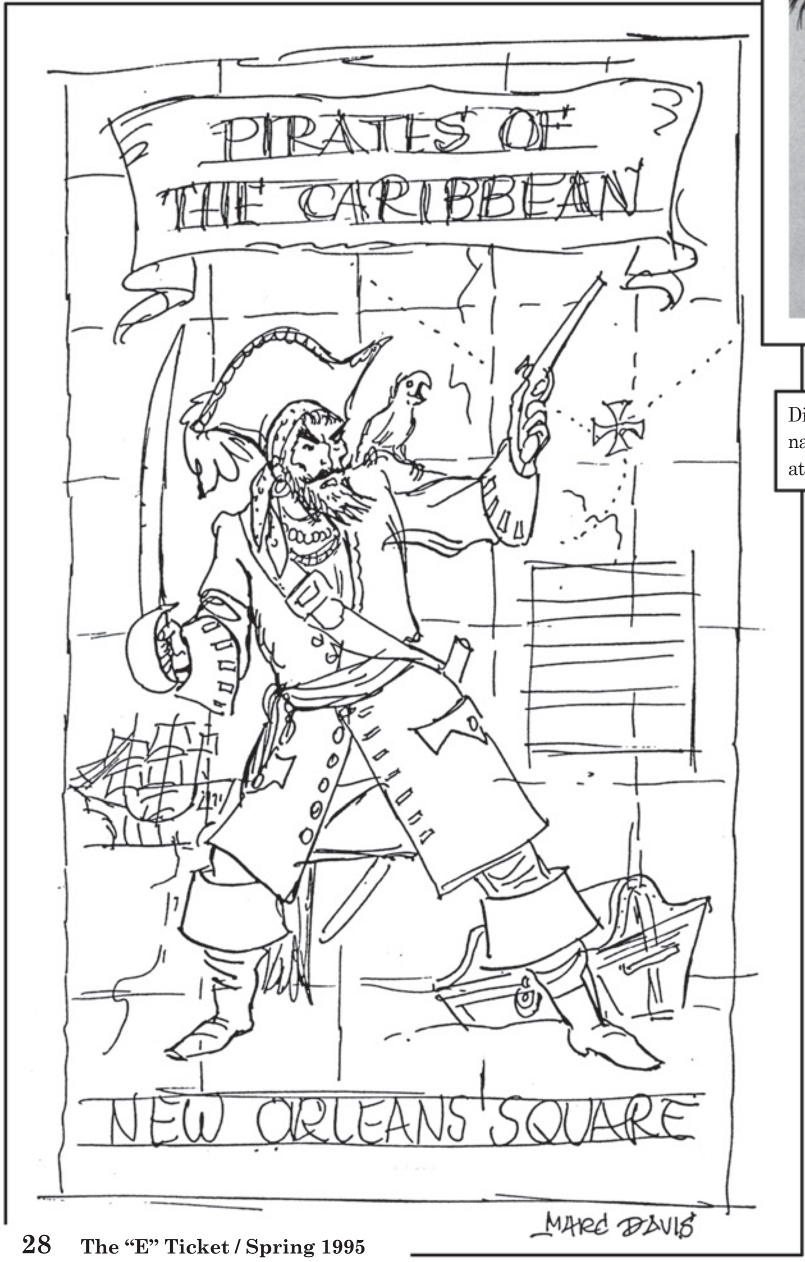
The last two kits were designed using parts from the first five in the series. Inspired by the "skeleton grotto" prelude to Disneyland's attraction, all but one of the kits were of pirate skeletons. That set (#5002) had an optional skull piece to replace the human face of the pirate with the flag. Only "Dead Man's Raft" (with the skeleton at the ship's wheel) and "Dead Men Tell No Tales" (with the pirate guarding the treasure all around him) seemed to relate to scenes within the actual ride. They may not match closely the pirates at Disneyland, but these plastic collectibles ... with their tiny bony parts, cannons and lanterns, coins and pirate paperwork, swords, guns and planking ... have indeed become treasure in their own way.

These model kits are from the collection of Bruce Lau, who also took the photographs.

Sign on & Set Sail With the ...

"Psst ... avast there, it be too late to alter course, mateys ... and there be plundering pirates lurking in every cove, waitin' to board ... and mark well me words, mateys ... dead men tell no tales." These words of warning are heard from the fleshless jaws of the very symbol of 18th century piracy ... the image of the "skull and crossbones." Lulled by the gentle motion of our barge, the soft woodwind theme music and the songs of the frogs and crickets, we're never quite ready for this ominous element of transitional fantasy peering down from the red brick archway ahead. The yellowing skull, wearing eyepatch and hat, is the first of the **Pirates of the Caribbean** and is set into grim motion through the magic of Disney Audio-Animatronics. He hangs above crossed cutlasses, grinning and cautioning us in his low and intimate voice ... *"Ye come seekin' adventure and salty old pirates, aye? Sure ye've come to the proper place. But keep a weather eye open, mates, and hold on tight ... there be squalls ahead, and Davy Jones waitin' for them what don't obey..."*


PIRATES of the CARIBBEAN
Sail with the wildest crew that ever sacked the Spanish Main
NEW ORLEANS SQUARE


PIRATES OF THE CARIBBEAN
NEW ORLEANS SQUARE
MARC DAVIS

Disney artist and Imagineer Marc Davis provided hundreds of preliminary sketches and idea drawings for the Pirates of the Caribbean attraction. To the left is his "rough" for the finished ride poster above.

The **Pirates of the Caribbean** first dropped anchor in the land-locked Disneyland harbor in 1967, after a six year journey with Walt Disney at the helm, and a host of Imagineering talent helping him navigate the project. This was the most ambitious attraction yet attempted. Its concept evolved from a walk-thru exhibit to a larger attraction planned beneath New Orleans Square. Then, with the many new ideas and technologies gained at the 1964 World's Fair, it became the major show it is today, in a separate structure beyond the berm. One of the most impressive measures of this classic attraction is the number of pirate figures which were conceived, then sculpted, constructed, and animated for the 1967 opening ... there were a total of sixty five animated figures (pirates and townspeople) within the **Pirates of the Caribbean**, and in the following pages we meet them individually.

Senior Disney animator and WED ride designer Marc Davis began the pirates process in the early sixties, at Walt Disney's request, and completed many sketches and scene gags for Walt's "pirate thing," as he calls it. Davis researched, visualized and captured in his preliminary

A publicity still for the ride's opening brings out the detail (and humor) in the faces of these scurvy swashbucklers.

• • • • • • • • •

Pirates of the Caribbean artwork, lyrics, dialogue and photos © Walt Disney Co.

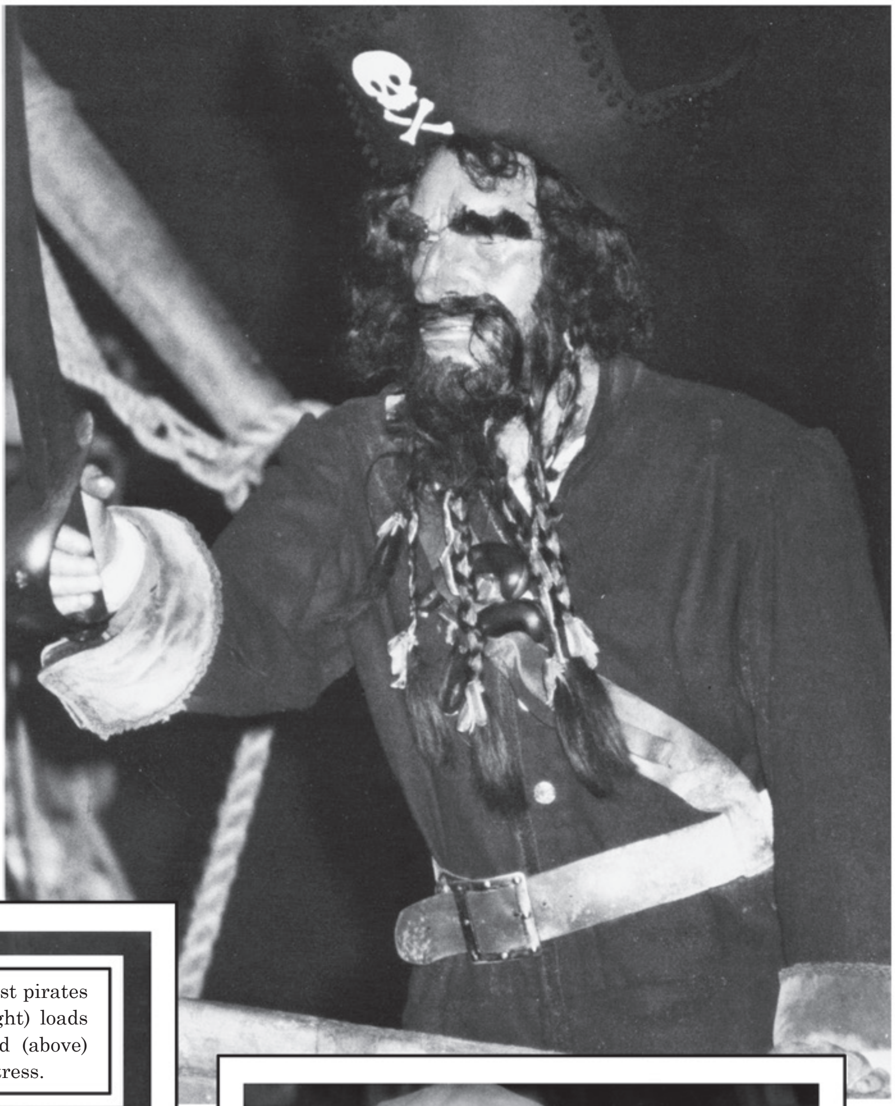
artwork hundreds of pirates within humorous settings and situations. Much of his personal perspective on piracy ... a successful combination of history, larceny and levity ... became a reality within the completed ride.

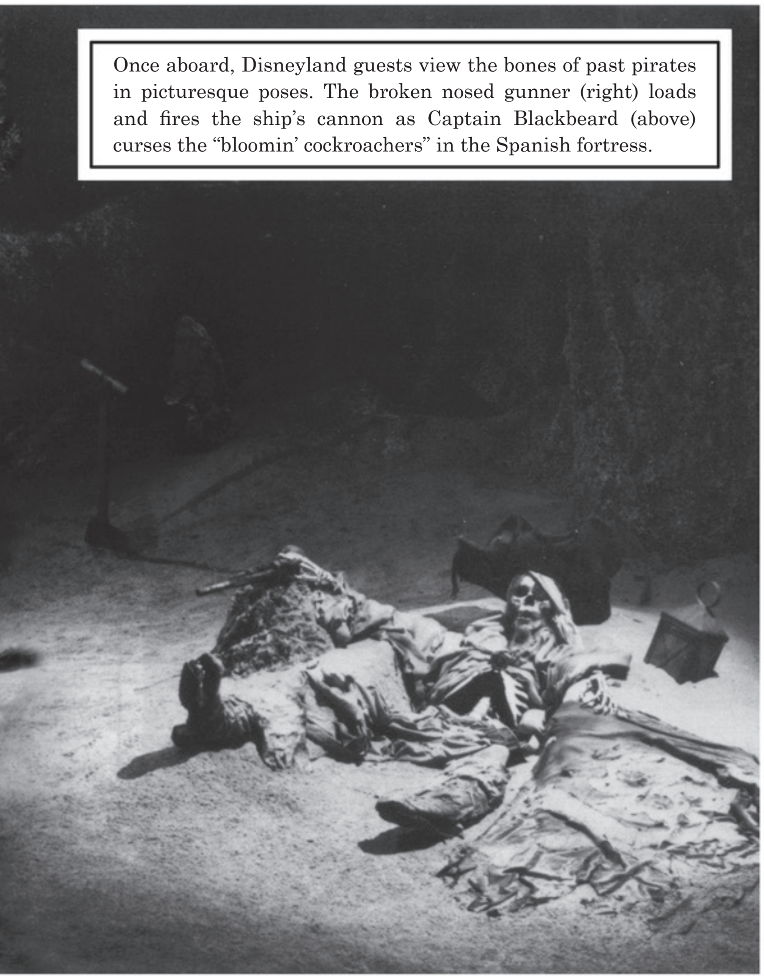
Once the pirate characters were defined, sculptor Blaine Gibson and others from WED's Model Shop first modeled them, then gave them full-size physical dimension. Their facial characteristics were determined through Gibson's interpretive sculpting of the pirate heads. Wathel Rogers, Roger Broggie and people within MAPO built and programmed the figures' mechanical innards. Xavier Atencio and George Bruns added music and pirate dialogue, and Imagineers Claude Coats, Yale Gracey and others created the environments and technical illusions which made the self-contained world of these buccaneers complete.

"Yo ho, yo ho, a pirate's life for me..." are the words of the cyclical tune which has long invited and inspired us to join the mayhem and merriment of the Disney pirates. This jolly crew of blackguards and cutthroats has conquered ports from California to Tokyo, from Florida to Paris and the result is always the same ... to pillage and plunder, to rifle and loot ... without, of course, overstepping the bounds of family entertainment. As we board our little sea-going vessel, we suspend our 1990's values to meet personally and share in the mischief of these rum-drinking, sword wielding, woman-chasing, town-burning scoundrels ... the **Pirates of the Caribbean**.

A somber but relaxing passage through the various grottos ... "Dead Man's Cove," "Hurricane Lagoon," the "Captain's Quarters" and so forth, shows us the static and skeletal evidence that crime doesn't pay. Here are luxurious views of vast treasure, tools and weapons, and the rich appointments of pirate life each attended by what's left of a pirate. These views are presented within craggy windows of cave rock, to the sounds of seagulls, howling wind and thunder, and harpsichord music ... and give no hint of the realistic, swashbuckling adventures ahead.

"No fear have ye of evil curses, sez you ... properly warned ye be, sez I ... Now, proceed at yer own risk. These be the last friendly words ye'll hear. Ye may not survive to pass this way again..." This near-whisper within the last corridor of stone is accompanied by the echo *"dead men tell no tales"* and the sound of cannons in the distance. Suddenly we are within and surrounded by a battle scene of theatric proportion.



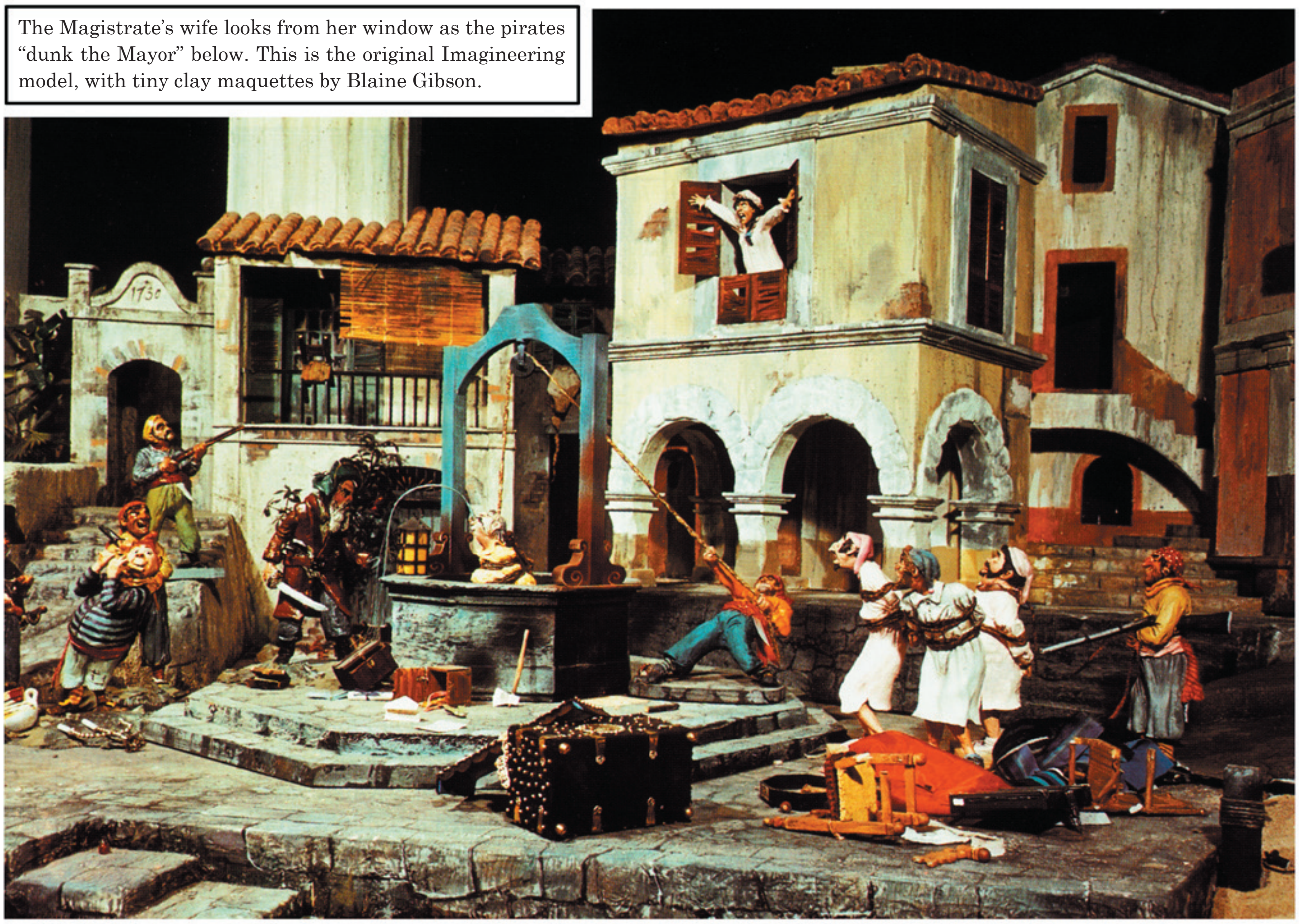


Once aboard, Disneyland guests view the bones of past pirates in picturesque poses. The broken nosed gunner (right) loads and fires the ship's cannon as Captain Blackbeard (above) curses the "bloomin' cockroachers" in the Spanish fortress.

"Strike yer colors, yer bloomin' cockroachers!" is the bellow which draws our eye to the captain of the attacking ship. In a waistcoat of bright scarlet, his long black beard braided with ribbons, this fiercest of buccaneers brandishes a cutlass towards the fortress on shore, undaunted by the cannon fire striking the water around him.

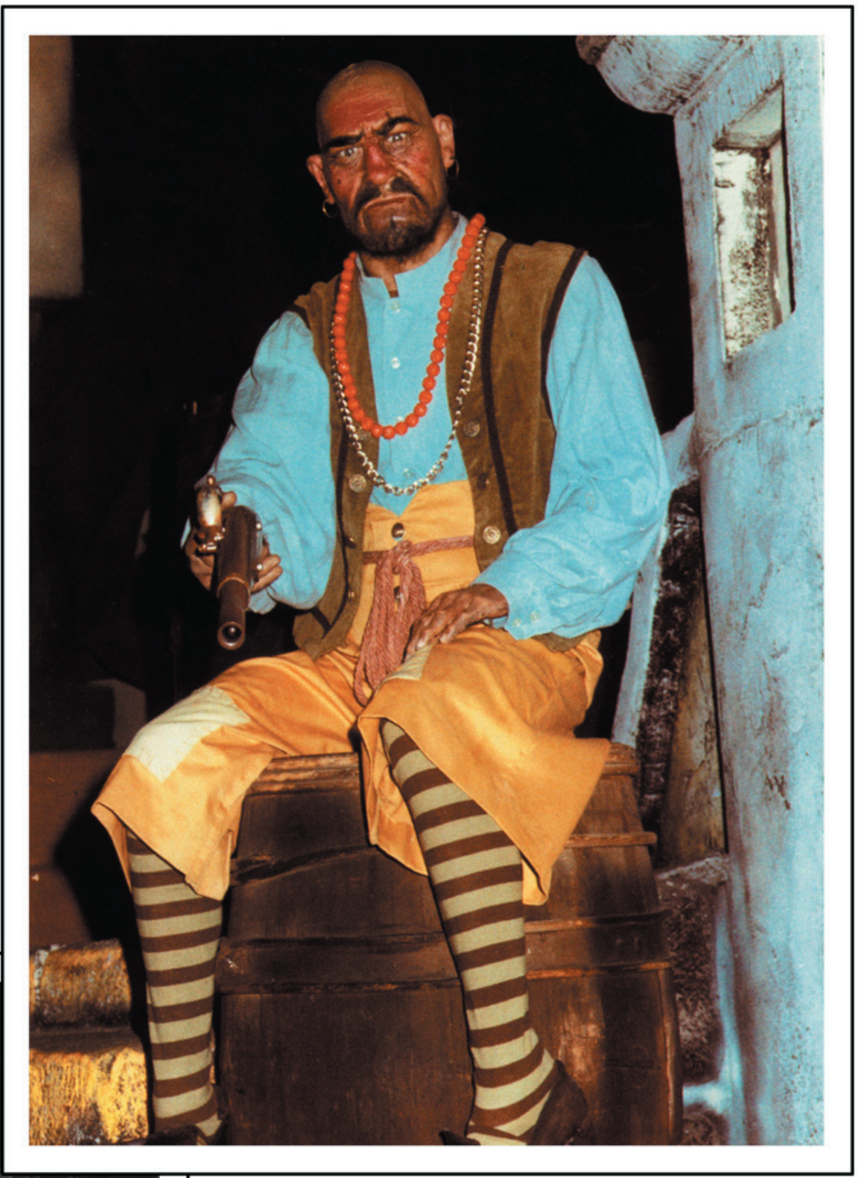
"They needs persuasion, mates ... fire at will! Surrender, ya lily-livered lubbers!" Three staunch gunners rise above the gunwales of the pirate vessel, loading and firing the ship's guns at the fort. Cannon fire is returned from shore, along with courageous insults in Spanish accents, *"Take that you greengo peegs! ... we're going to seenk your steenking sheep!"*

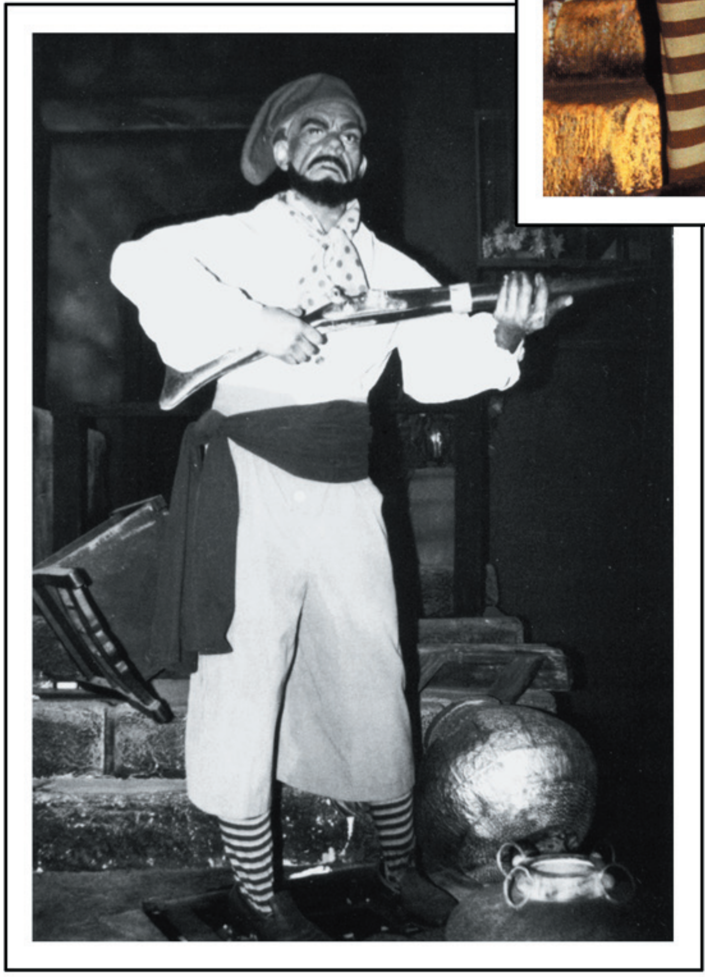
From the standpoint of animation, the "ship's captain" Audio-Animatronic figure is one of the most complicated pirates in the attraction. In developing and programming figural movement for the original **Pirates** ride, Imagineers used a coded reference system to plan and track the animation of each figure, and the captain has eleven of the functions. These codes represent broad motions like 'left arm swing' and 'right arm forward,' 'torso twist,' 'body side sway' and 'body foresway.' The function codes range up to 37 movements for the body (including ten codes for the fingers) and another 13 codes for the head. Examples of the "head functions" include 'eye blink,' 'mouth pinch right' and 'smile left.' Another group of 37 codes is used for the animals, birds and sea creatures within the ride. Some of the pirates have as few as three or four motions, while most have about seven or eight. When the **Pirates of the Caribbean** opened, there were twelve pirates and villagers with ten or more of these animation functions.



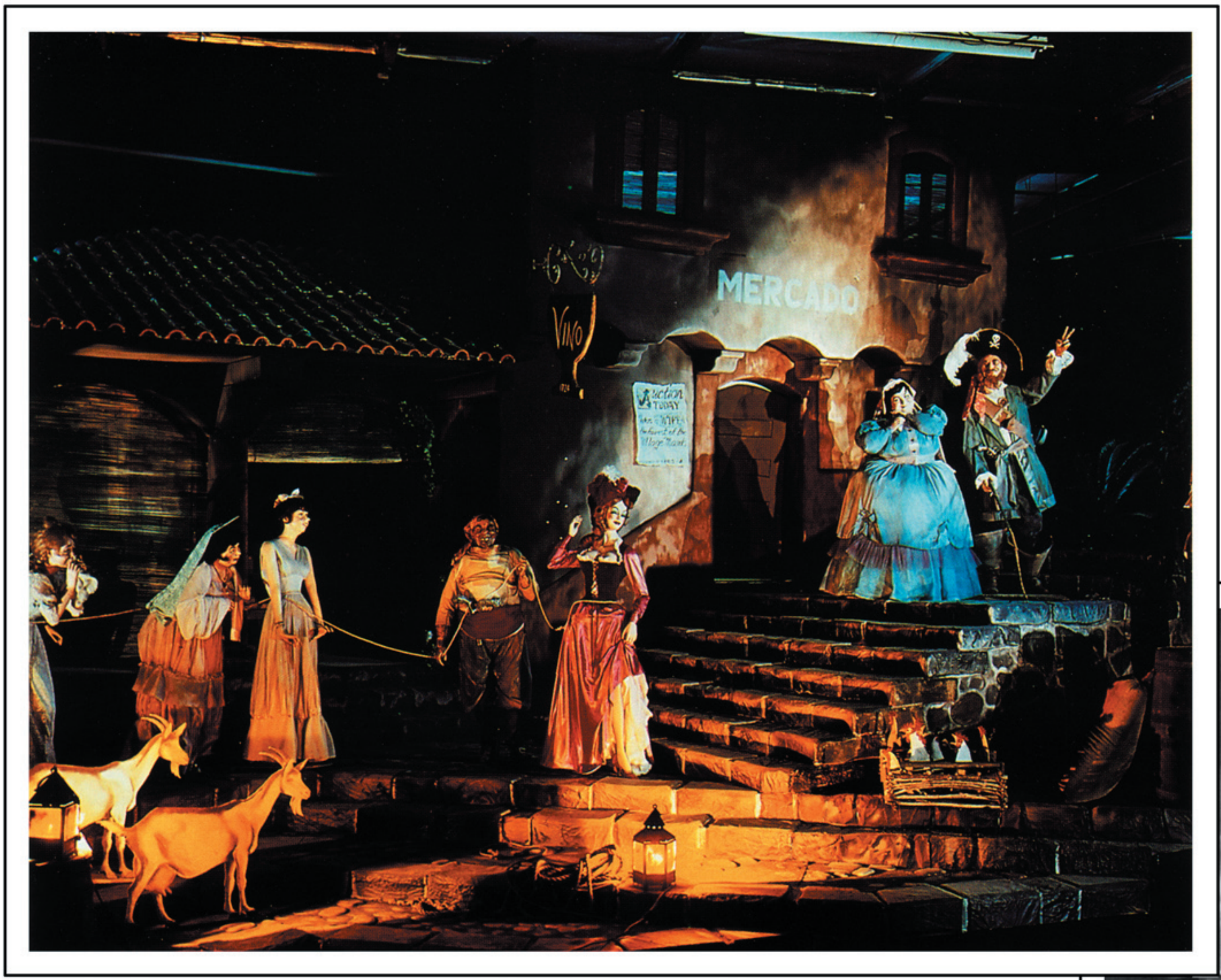
The Magistrate's wife looks from her window as the pirates "dunk the Mayor" below. This is the original Imagineering model, with tiny clay maquettes by Blaine Gibson.

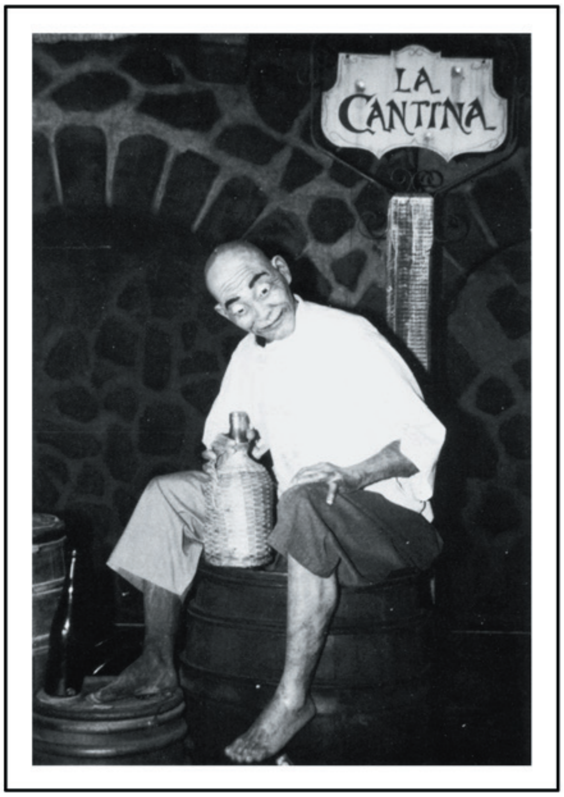
"Be brave, Carlos! Don't leesten to heem!" the well-fed wife of the village Magistrate calls down from an upper window. Her wet-faced husband, dangling from a rope, emerges and spits water from the top of the well. She swings the shutters closed to avoid a musket ball fired from an onlooking pirate, as other pirates brandish rifles and knives, and a fat one close by plays his flute. *"Pipe 'im aloft again, matey ... by gum, he'll talk or do a fine dance at rope's end ... be that clear, senor?"* says the leader of the cutthroats, as he leans on the well and threatens with his saber. He's called the "captain at the well" and his animation involves fourteen movements (including 'torso twist,' 'right arm out,' 'head nod,' 'eye blink') and one, his left elbow, is a type of movement known as "free animation." This is an extra motion, usually in an anchored part of a figure (like the captain's left arm on the well), which moves as a result of other animation. Nearby, three nervous captives dressed in nightshirts wait their turn, their heads nodding, their knees knocking.





As we move further into the besieged Spanish village we enter a tableau of over fifty pirates, villagers and animals. Splendid indeed in his bright blue coat, jeweled medallion, white lace shirt and broad leather chest belt is the "auctioneer." *"What be I offered for this winsome wench? Stout hearted and corn fed she be ... shift yer cargo, dearie ... show em yer larboard side."* This handsome villain has always been the showcase figure for Disney's animatronic process. He opened the ride with 25 functions, and over the years he's been improved and made even more sophisticated. As he presents the plump young woman to his ugly audience, she turns, blinks, and looks left and right. Down below, tethered together with a pirate's rope, wait four less favored ladies and a fetching and statuesque feminine figure ... the "redhead." She's swaying and twisting and patting her hair ... a definite distraction for the nine participating pirates who are viewing the auction from the village steps and up on the bridge. Meanwhile, the "auctioneer" bends, sways, turns left and right, gestures with his whip and looks expressively in every direction.

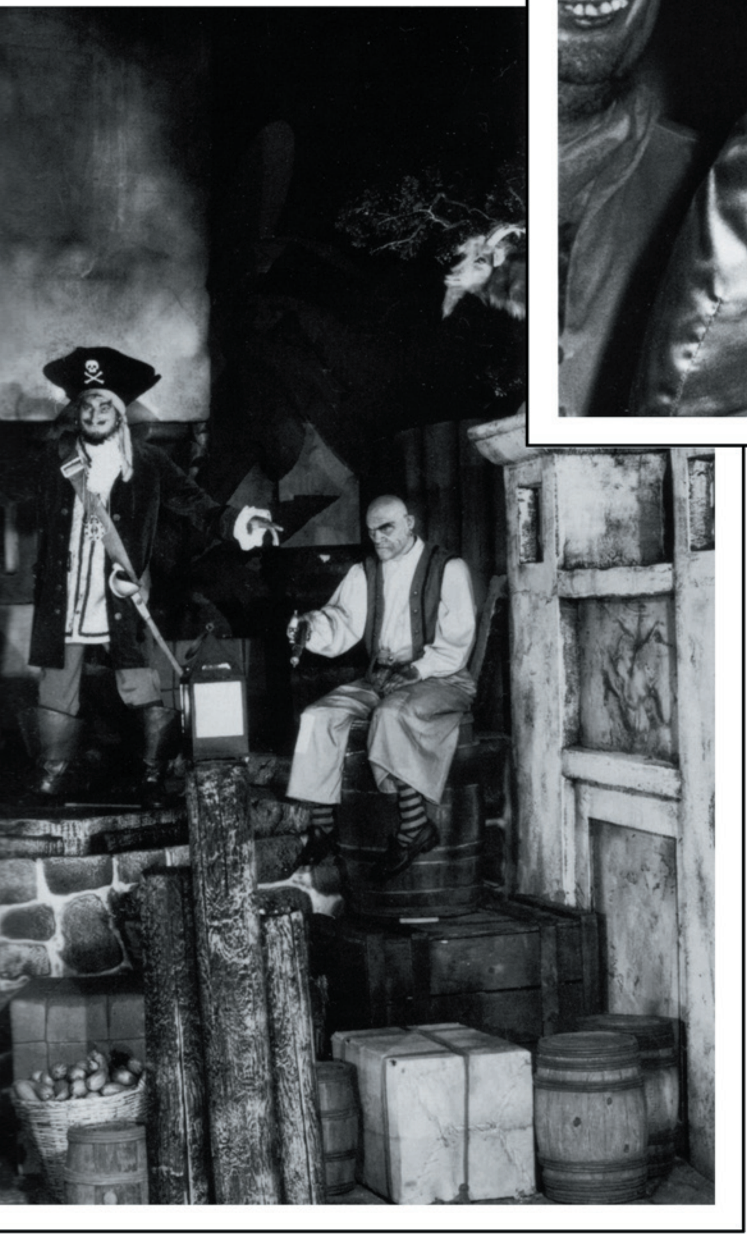




"Strike yer colors ya brazen wench, no need to expose yer superstructure!" The unsavory group of bidders is led by a pirate known as "the heckler" who calls down from the bridge, *"We wants the redhead! Pipe the redhead aboard ... come on now!"* This drama is also enjoyed by a troupe of two animated goats and 34 chickens, some standing, some popping up from their crates and baskets as if adding punctuation to the ongoing argument.

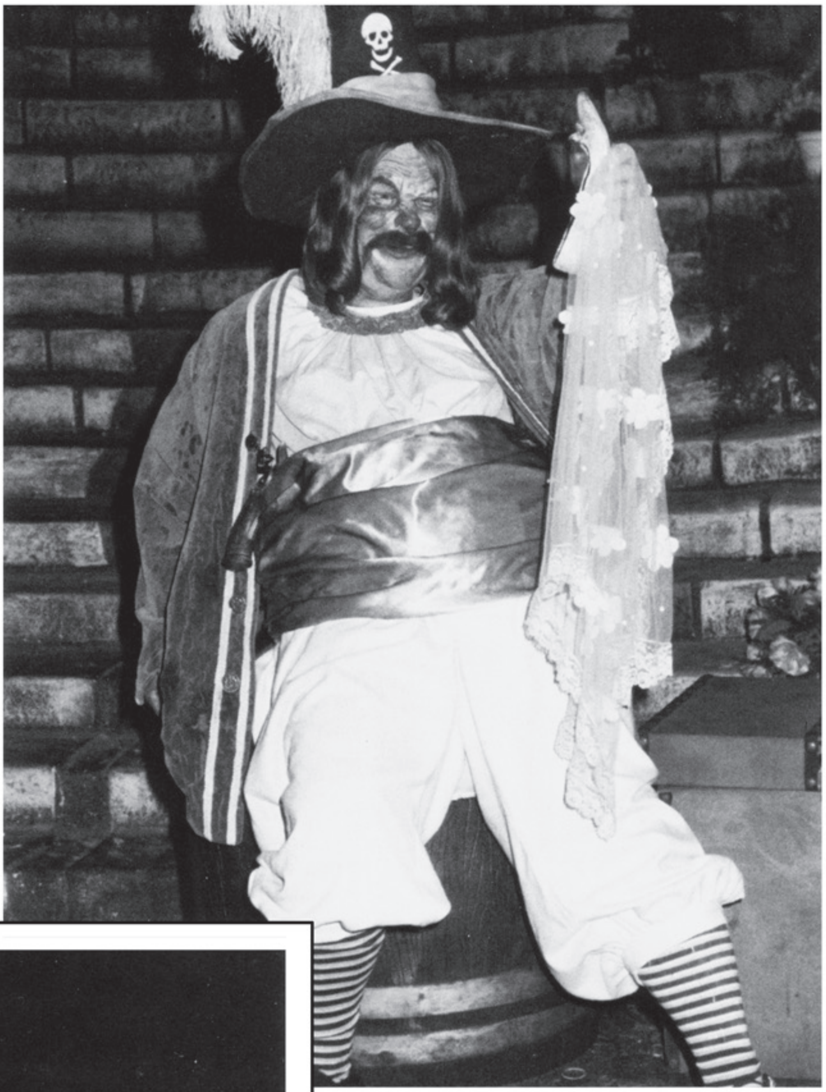
This scene, and the "dunking the Mayor" scene, were tested at the WED facility and were the only two segments of the **Pirates of the Caribbean** actually viewed by Walt Disney. Blaine Gibson and Ken O'Brian first modeled the proposed pirates in miniature, than Gibson did pirate head sculptures which were recast in multiples for the ride. Blaine recalls, "They were based on original ideas from Marc Davis, but whatever head we chose for the figure, I would model that head and go further with it. So the head, and the pirate face, didn't neces-

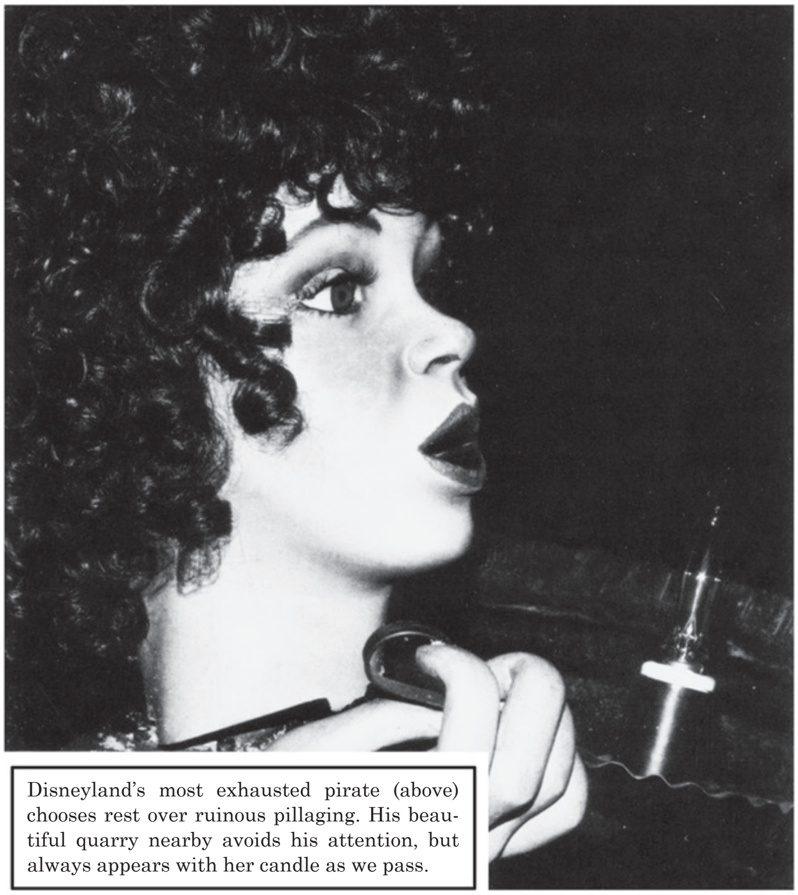
"We wants the redhead!" (right) is the understandable call from nearby pirates. Two versions of the famous "auction" scene; below is the ride as opened in 1967, to the left is the mock-up at Imagineering in 1966. It's known that the "auctioneer" pirate figure was viewed and approved by Walt Disney before his death. Imagineer Blaine Gibson confirms that this is the actual set Walt visited.



sarily correspond with Marc's artwork ... but the figure, its pose, and whatever activity it was doing would be from Marc's original idea. For the pirates themselves, most of the poses were fairly individual. We used one basic chicken over and over. As a farm boy, I kind of resented making a rooster out of a hen, but we did it anyway and all the chickens are duplicate. There were three unique pigs, based on Marc's concepts with my version of what they should look like in three dimensions. I sculpted all the animals in the **Pirates** ride, including the dogs and mules and the cats with arched backs. Here again, this stuff all started with the crazy concepts that Marc Davis did, and it became our job to make the ideas seem believable in dimension. Marc and I worked together and we had a lot of 'repeat heads' and in the **Pirate** ride, you can recognize them. We would go through and pick heads that would fit certain characters. Originally I think I did about thirty different heads or so, and they became the basis for everything. We tried to have variety, with a few fat ones and a few lean ones, a few heavy ones that would fit various categories."

In a scene known as "the chase," the florid and overweight "pooped pirate" leans back to catch his breath. Holding aloft a tiny pink shoe and lacy garment, he squints around and mumbles, *"It's sore I be to hoist me colors on the likes o'that shy little wench ... keep a weather eye open, mateys ... I be willin' to share, I be!"* He's too tired and slow to spot the "girl in the barrel" as she holds her candle and rises to spy from the mouth of a nearby wooden keg. Nodding and blinking, her anxious expression is the image of innocence and vulnerability. Farther away, four sets of fierce pirates pursue young village maidens round and round on their invisible turntables. It is possible to match the head of one of these fleeing girls to the "girl in the barrel" in this scene. The fifth circling pair is the exception ... as a stout and fierce village woman chases a balding pirate with a long white beard. There's a sixth turntable for the four "chasing chickens." Nearby, a mumbling, writhing drunken pirate (with ten animation functions) shares a piece of riverbank with some extremely offended cats.

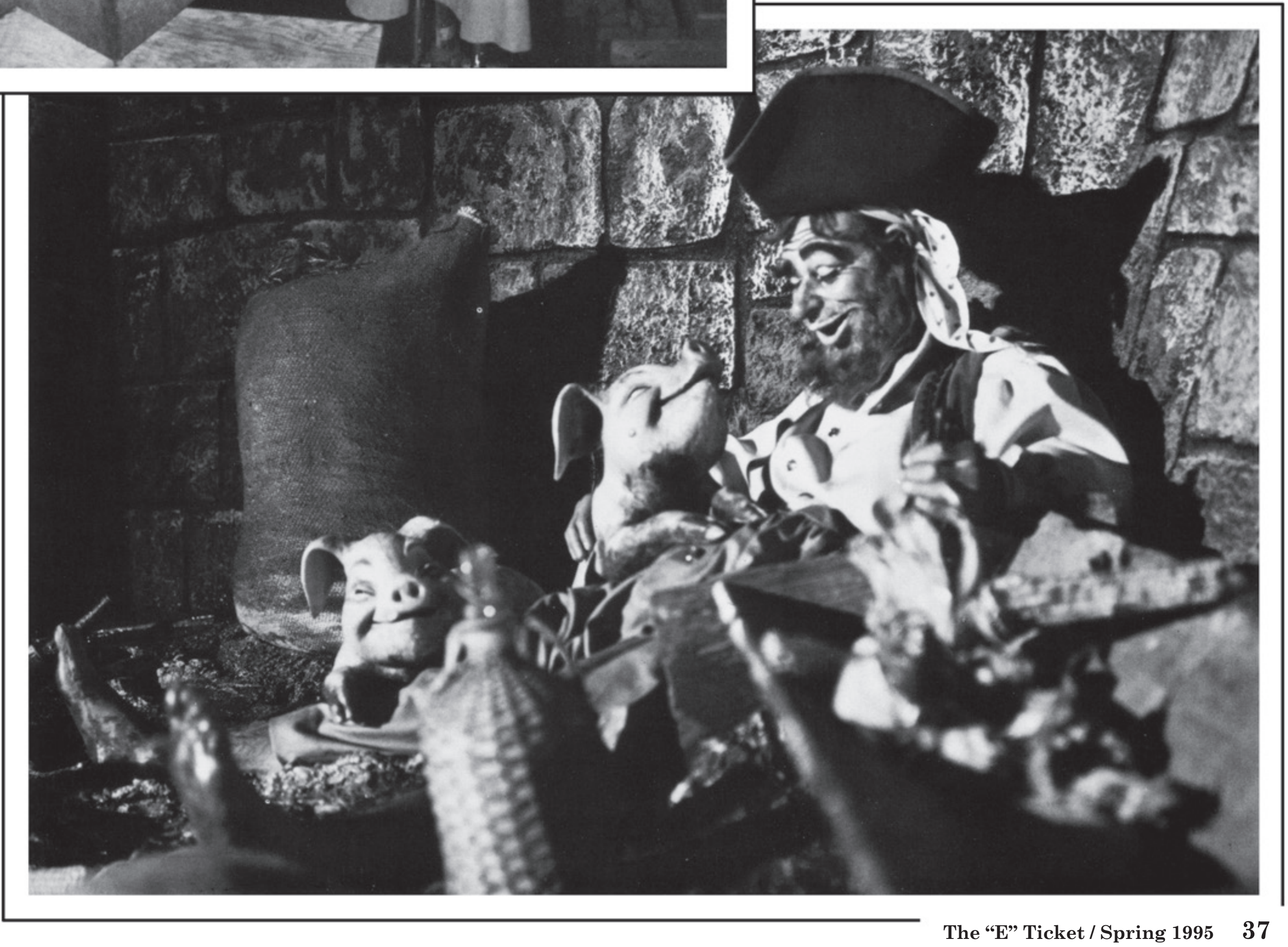




Disneyland's most exhausted pirate (above) chooses rest over ruinous pillaging. His beautiful quarry nearby avoids his attention, but always appears with her candle as we pass.

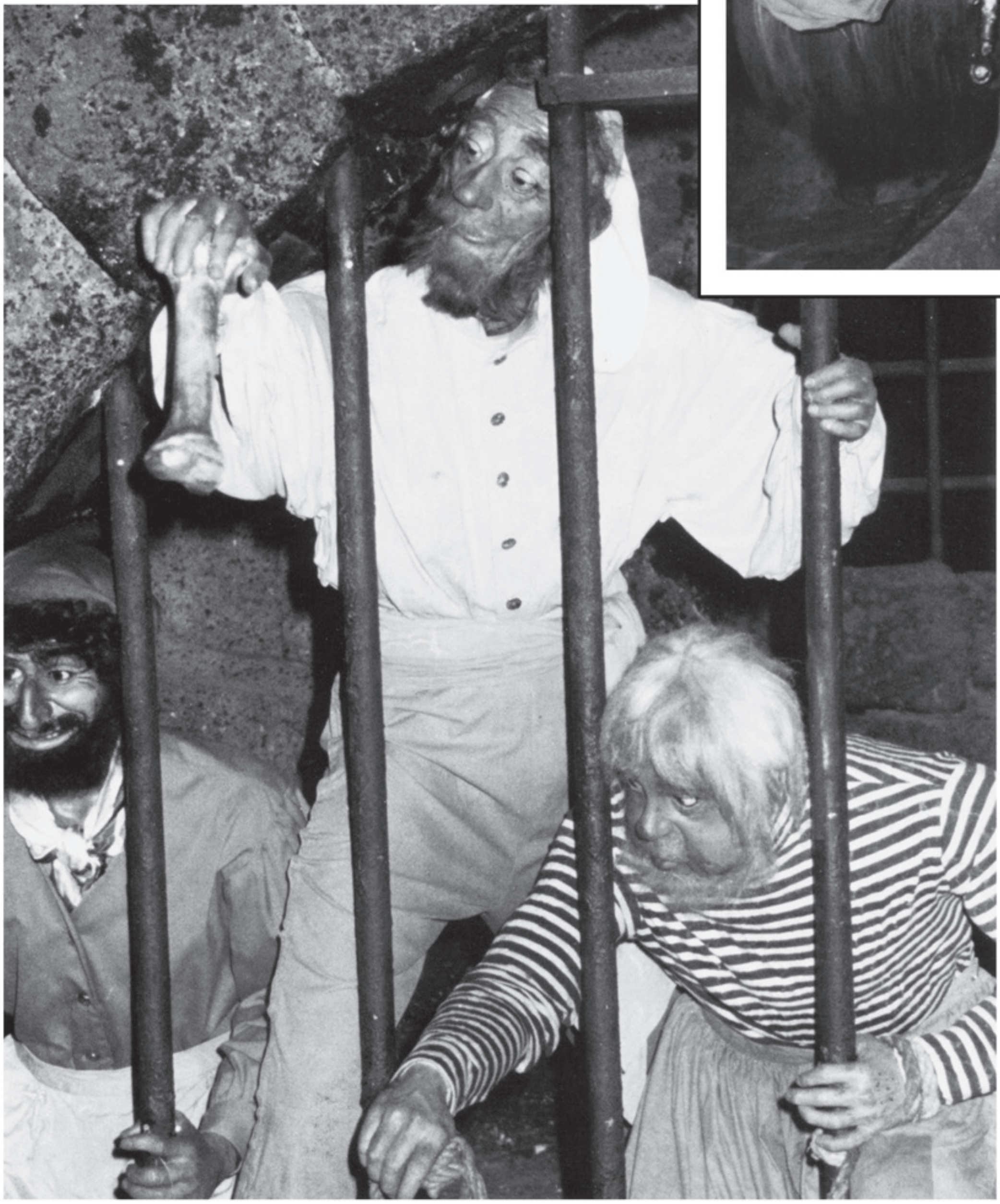
The pirates and villagers in these settings are seen from varying distances. The illusion of distance was achieved by downsizing certain figures. Blaine Gibson describes the process this way, "You know, certain elements like the pirate ship would be scaled down to add to the feeling of distance within the ride. With the pirate figures themselves, the way we underscaled them was by making some reducing glue molds of other pirates. This kind of mold is made with a water-based material and every time you make a casting from it, it shrinks, because of evaporation. We would make a successive series of castings of three or four of the pirate heads, and finally we got the reduced figures we needed. There was distortion, of course, but that didn't matter because they were pirates! When they were done, they ended up not looking like any of the other pirates, and they were smaller."

"We kindle and char and inflame and ignite, drink up me 'earties yo ho. We burn up the city, we're really a fright, drink up me 'earties yo ho." In reddish light from "flames" just beyond, three pirate musicians, a singing donkey and a howling dog change the background theme music into a full-throated chorus. One plays mandolin, one the accordion, while the heavy one in the middle just sways and sings. Now the ride's primary activity becomes the burning of the town, as the pirates (and most of us in the boat) join in singing the Disney sea chantey. The music combines with a great confusion of sounds: crackling flames, laughing, donkey braying, dog howling and pigs grunting. We pass a number of drunken pirates, including one guilty rogue still clutching his torch while the town burns around him. Another memorable villain straddles the space between shore and boat, his arms full of treasure, his head stacked with hats. Drunkest of all, is the "drunk pirate with pigs." He's so far gone he's able to manage only one function (his head nods...) while even the inebriated pigs he has befriended have three functions each.

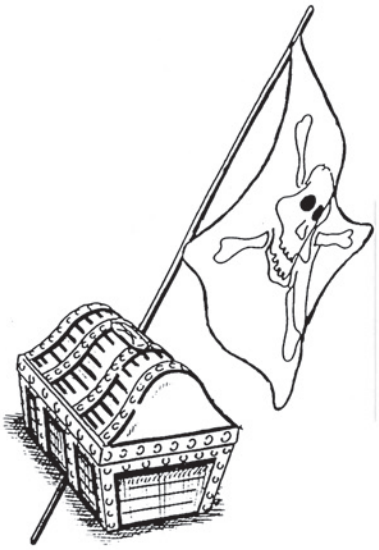


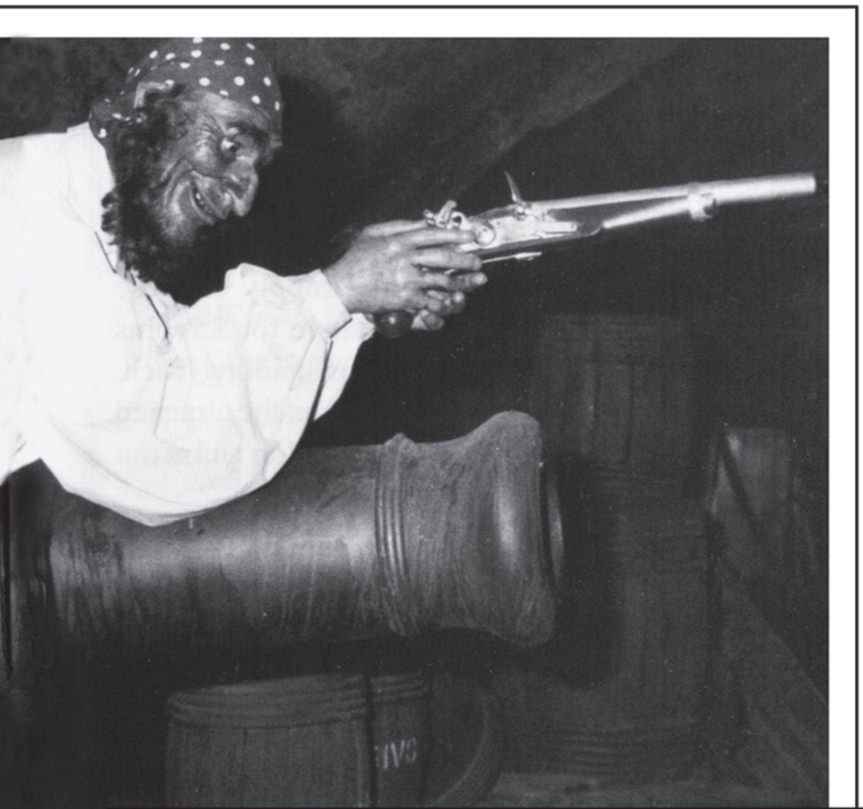
"Here ya be, Spot ... 'ow's about a nice, juicy bone? ... here ya go, dearie, com'on now ... I say ... grab 'is ears!" Six pirates, captive and sorrowful, peer and reach out between their iron bars and compete with each other for the attention of a lop-eared and playful dog. He holds the key ring in his jaws and seems in no hurry to assist these imprisoned buccaneers as they whistle, nod, make faces and gesture to him. His head and eyes move and his tail wags happily, but he makes no move to help free the pirates. It may be that, in addition to their whistles and pleasant coaxing, he hears their curses, too.

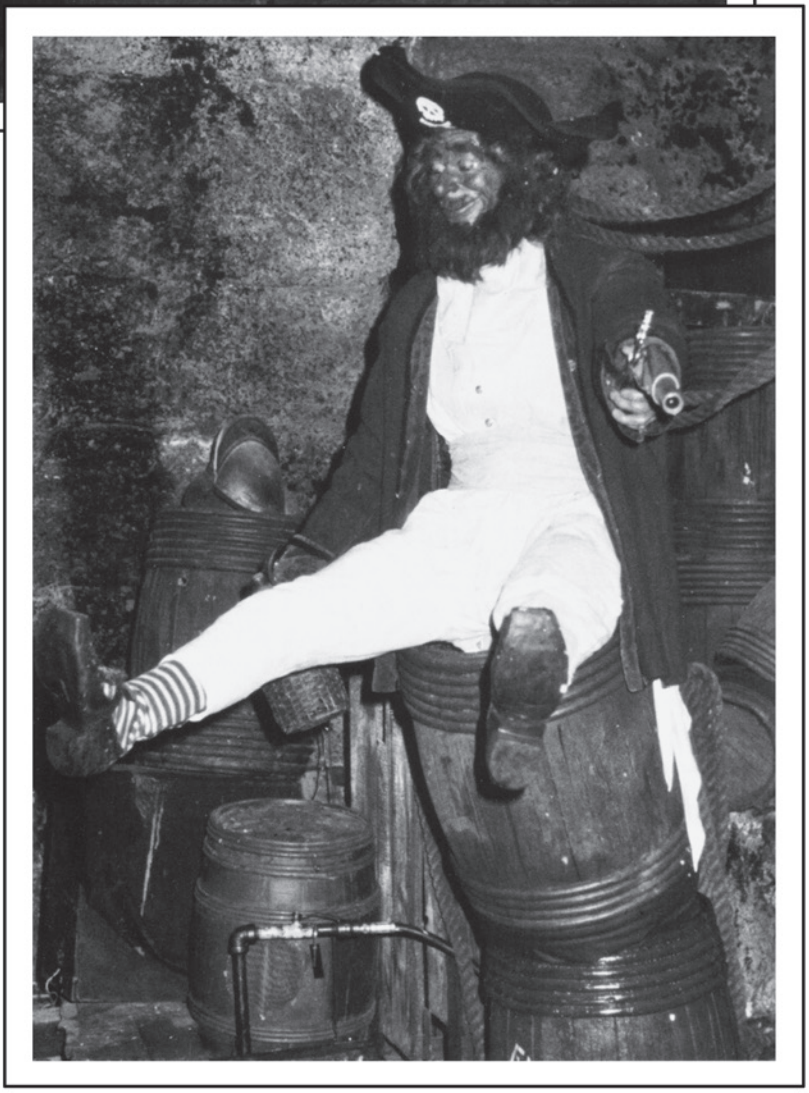
We float beneath a dozen precarious and seemingly burning timbers, and hear them creak, crackle and fall. The noise of a city on fire fades and changes to that of drunken pirates shooting, laughing and singing as we float into the **Pirate** ride's arsenal scene, *"Yo ho, yo ho, a pirate's life for me ... We pillage, plunder, we rifle and loot, drink up me 'earties,*



Close-ups of favorite pirate figures found near the end of the ride. Three of the prisoners (left) try to lure their canine captor. Pistol packing pirates in the "arsenal scene" (right) pay no heed to the explosives which surround them.







yo ho ... We kidnap and ravage and don't give a hoot, drink up me 'earties, yo ho ... yo ho, yo ho, a pirate's life for me!" Here is our closest look at Audio-Animatronic pirates in motion, as they hover over us, look right in our eyes and blaze away with their flintlock pistols. The flash of pistol-fire links with the sound of ricocheting lead striking breast plates and other targets which rattle and swing with the impact.

Five pirates are rocking and swaying as they fearlessly (foolishly?) engage in a jovial and drunken shootout surrounded by high "explosives" ... dozens of red barrels of Spanish gunpowder. This, the climactic scene of the **Pirates of the Caribbean**, provides a deceptively simple showcase for the magic of Disney's dimensional animation. Only through repeat enjoyment can we really appreciate the fifty or more animation functions in this scene, and the degree of their choreographed "cause and effect." The "pirate on the cannon," for instance, nods and turns his head, moves his mouth, sights along his pistol barrel and blinks his eye all in order to fire his pistol. Then he slides back as the cannon he straddles swings up and down, recoils backward, then returns forward again. His actions are further coordinated with the other pirates in the scene, whose pistols, barrels, and props all participate in this battle for our benefit.

This final pirate-packed scene recedes behind us as our boat engages and is carried upward, back to the Blue Bayou where we began. A mellow, more contemporary instrumental version of the **Pirate** theme is heard as we move "upramp," and the angle of ascent makes us lean back for the moment. As we relax and prepare to leave, for now, Disneyland's **Pirates of the Caribbean** adventure, we enjoy the last and simplest of the ride's special effects ... thirteen sets of mysterious blinking eyes, to the left of our passage, in the darkness...

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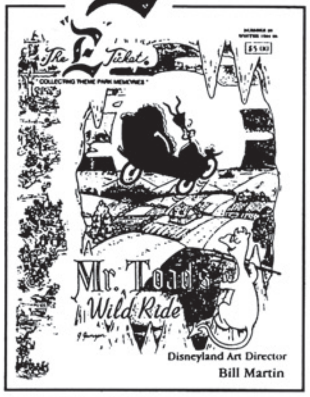
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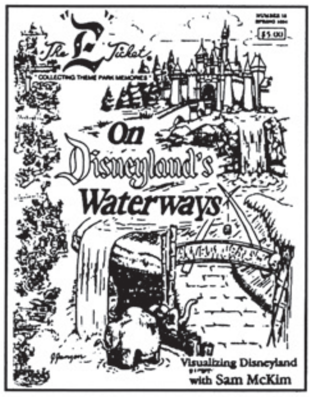
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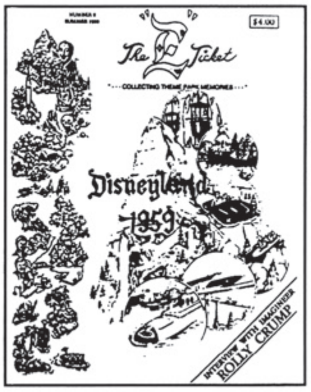
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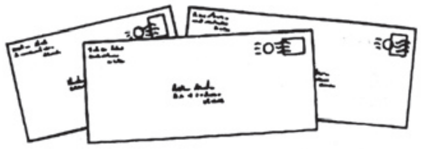


"The Bill Martin interview (Issue #20) was the best article yet! It's fascinating to read about all the plans that never came to fruition. And, as someone who's ridden all three incarnations of Mr. Toad's Wild Ride, I really enjoyed the article on that ride. It's hard to believe that I was so enraptured by those rides and their painted two dimensional flats in the 50's and 60's. Who knows, someday the rides may be updated with technology that will make the 90's versions seem old fashioned." - S.T., La Crescenta, CA

"I'm a graduate student in, and teacher of, 20th century U. S. History, and have done a lot of work lately on Disneyland's first decade. I have recently been presenting a paper on Mr. Toad's Motorcar Ride, but have had a terrible time figuring out exactly what the ride was like in the early days. Your Issue #20 was a godsend. I have read hundreds of books and articles about Disneyland, both academic and popular, and am quite sure that The 'E' Ticket is the most useful single source on the Park's early years. Thank you very much for your magazine." - J.A., Newport Beach, CA

"I've got a great idea, but it means more work for you guys. The dark ride stories are some of the most enjoyable you've done. I thought it would really make the experience complete if you created your fantastic cut-away maps of the dark ride as it was, and another as it is today. By the way, do the Imagineers that you interview have as much fun talking about Disneyland as it sounds like they do? Thanks for another great trip back." - G.D., Toronto, Ontario, Canada

"I thought I was the only one who found Disneyland so fascinating! You are doing a great job of documenting the history of Disneyland. I was born in L.A. and went to Disneyland every year from '59 to '77. I remember watching home movies of a Disneyland sans Matterhorn. I appreciated the photo of the Flying Saucer (with Bill Martin) since I'd read how the saucers were very problematic, but I have wonderful memories of the slow but very magical ride. I had to ride with my little brother to have enough weight to make them go. Does everyone know that these were space-age bumper cars?" - M.S., Oakland, CA

"Please renew my subscription to The 'E' Ticket. I love your magazine and look forward to receiving every issue. The photos are fantastic. Will you be doing articles on the Alice In Wonderland, Pinocchio and Peter Pan dark rides? The article on the Snow White dark ride (Issue #13) was very interesting and full of wonderful details." - M.D.B., Columbus, OH

"What a wonderful publication! My fondest memories are of my boyhood visits to Disneyland from '67 to '74. Though I still enjoy the Disney parks today, these are the most magical years for me. Obviously, your magazine is a quarterly jaunt down memory lane. Please do an article on Peter Pan's Flight, holidays at Disneyland, and interviews with Imagineers who worked with Walt. Thanks!" - M.K.E., Maryland Heights, MO

"The overhead shots of the Park are great! Doing research for this magazine of yours must be an 'E' ticket experience all by itself. You do an exceptionally thorough job. How about a small article paying tribute to the Skyway? Sure it was a slower ride, but it was a fantastic way to view the Park. Thanks again, and here's my money for my renewal." - G.F.M, Fair Oaks, CA

"I am 33 years old and my earliest recollection of Disneyland is the old version of the Peter Pan ride. I was about 8 years old at the time and I remember the ride did not continuously flow from one scene to the next. Instead there were a few starts and stops along the way. At one point, the pirate ship we were in paused in front of the alligator whose mouth opened and closed. My cousin, sitting on the outside of the ship, somehow got her blouse snagged on the alligator's teeth and upon exiting the ride we found her sleeve was totally torn! With that, I remember walking away that day believing the alligator was real, and truly wondering why they didn't bother to feed that poor alligator more often!" - W.S., Millbrae. CA

"I thoroughly enjoyed Issue #20, especially the in-depth look at a really fantastic ride, Mr. Toad. By printing those wonderful photos, detailed cutaway map and written narrative, you recreated the entire experience for me - the same way you did for the old Snow White ride several issues ago. I'll be waiting eagerly for your coverage of the rest of the Fantasyland dark rides. I also like your new feature, 'Wings Over Disneyland.' Bird's eye photos of Disneyland are my favorites. Please continue to print them. I hope you're not phasing out the 'Collector's Corner' feature. It seems to appear very sporadically, but it's also one of my favorites. Finally, could I suggest that you do a story on the recently closed Skyway attraction? I was sad to see this ride go." - J.H., Manhattan Beach, CA

...We've got a Peter Pan Flight article, with rare early photographs, already in the works for a future "Dark Ride Vault." We're especially proud of the Mr. Toad and Snow White dark ride stories, because there was so little information out there. We know from your many letters that you miss the Skyway ride, and we do too. We'll do something about the Skyway eventually, and yes ... working on issues with the artists and Imagineers who were right there with Walt is incredible. Those experiences, and your responses to the final result, are why we do this magazine...

"I'm especially fond of aerial photos of Disneyland. Keep up your 'Wings Over Disneyland' feature! It's the only way we'll still be able to see Disneyland from the air, now that the Skyway has been torn down. I also enjoyed your latest dark ride exposition." - J.V.G., Birmingham, AL

"I am so happy to have found that a periodical like yours exists. It fulfills a long held dream of mine to have access to such a definitive source of inside information and wonderful vintage photographs of Disneyland, the 'happiest place on earth.' I'd like to credit Tomart's Disneyana Update magazine as the source through which I discovered you at last. I first visited Disneyland in 1960 and your enchanting and thoroughly thought out piece on Mr. Toad's Wild Ride brought back great memories. I'm ordering all available back issues." - C.C., New York, NY

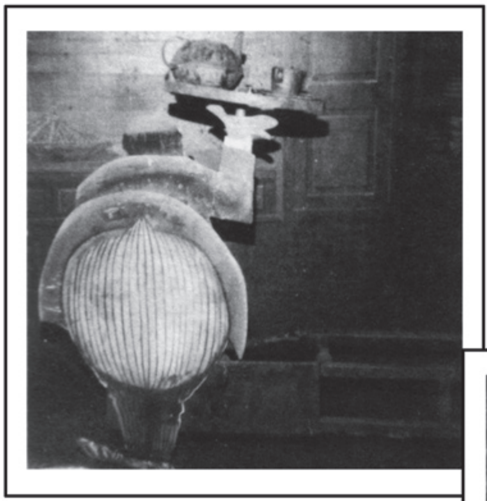
"Thanks for the photo of those 'Disney park enthusiasts' in 'Vintage Visits.' It was nice to visually meet the two who so many of us owe so much enjoyment to, every couple of months. I also enjoyed the 3-D pair in Issue #19. Any possibility of publishing more? How about a whole 3-D issue?" - D.L., St. Paul, MN

"Mr. Toad's Wild Ride - ALL RIGHT! Every issue's been a fun surprise and this was no exception. I was lucky enough to go to Disneyland this year, on my birthday. It was my first time since 1987 and the first time since I found out about your magazine. Now, almost every step I took was accompanied by a fact or observation that came to mind because of one of your articles. This added a whole new dimension to my enjoyment and the desire to return even that much greater. One more thing - it was sure nice to see the Sleeping Beauty dioramas alive and well in the Castle! I thought they had been closed, so that was a special treat!" – B.A.R., Olympia, WA

"I just received my first issue (#20) of your magazine and it was beyond anything I expected. I found the cutaway view of Mr. Toad's ride particularly revealing and would be interested in seeing more of these where applicable. Question: On the back cover of #20 ... any idea what the odd symbol on Walt's necktie represents?" - S.L., Hollywood, CA

"I would like to tell you both how much I enjoyed your talk and slide show presentation at Kay Miller's 'Once Upon A Classic' club meeting last Sunday. Your wealth of information in both your magazine and in your lecture kept me wanting more. I'm placing an order for the back issues." - D.M.F., Irvine, CA

"Dear Jack and Leon. Just a note of appreciation for issue #20. Since dark rides are among my favorite Disneyland subjects, I have enclosed a few snapshots you might be able to use, if the quality is good enough. These were taken shortly before the 1982 Fantasyland rehab, and should be self explanatory...



Also, a quick congratulations on the L.A. Times article. It's nice to finally read something about you guys! Just as Disney Magazine is the best at what it does, the same can be said of The 'E' Ticket. I truly hope it remains an independent and objective source of Park history, and not printed just to make money. You're the only ones doing what you do, and your love of the subject matter touches a nerve in us readers who thought we were the only ones who cared enough about the facts and details of a place many of us call 'home.' I look forward to the articles, surprises and especially the photos each issue brings as I happily spend the evening devouring each page. In closing, I anticipate the day when I can shake hands in appreciation for all you do." - T.B., Thousand Oaks, CA

...Thanks for the compliment (and the photos) Tim, and thanks to all of you who've written so positively about The 'E' Ticket in your letters. Good question, Steven ... the emblem on Walt's tie ("STR") stands for "Smoke Tree Ranch," the name of Walt's desert property in Palm Springs...

"I'm a new subscriber, thanks to the Disney Magazine mentioning The 'E' Ticket. I received your newest issue today, and four back issues. Thank you for your quick service. I noticed, looking at your back issue form, that you don't have an issue on my favorite Disneyland/Walt Disney World ride, Pirates of the Caribbean. Please consider an article on this in the near future." – K.K., Flushing, NY

"Congratulations on the enclosed L.A. Times article. Your last edition was really great, especially on the glossy paper. Consider a few pictures in color. I know it is more expensive, but worth it. I would pay extra for color." - S.S., Agoura Hills, CA

...as you can see, we've got some Pirates for Kenneth and a few color photos for Steve. It is expensive and we hope we can handle it...

"The discovery of your magazine via the Disney Magazine, the prompt response from you, and then the actual arrival of #20 and the back issues made this a very special holiday season. Thank you! I have read all the issues at least once and am looking forward to the second and third time. Thanks to your informative writing, I realized my first trip was in 1957, not 1956. Thanks for clearing that up." - J.W.R., Denver, CO

"Dear Leon and Jack, I read about you in the Los Angeles Times. We've had the enclosed 'C' ticket around for a long time and I thought you might like to have it. Your work must be a lot of fun. Enjoy!" - Mrs. R.M., Northridge, CA

"I saw the L.A. Times article about your magazine and collection of Disneyland memorabilia. It was great! I'm 45 and I remember the Disneyland of a 'simpler' time. I'm requesting a copy of the issue pictured in the L.A. Times, dealing with the Disneyland Railroad. I'm a train buff from childhood and the Disneyland Railroad was a very fond memory to me." - G.R.P., Burbank, CA

"I really enjoyed the issues you sent me and here is my order for several more back issues. I was especially interested in the articles about Walt's trains. Disneyland is the place I grew up and even though I never met him, Walt Disney has always been like a favorite uncle. In, glad someone has decided to cover his greatest achievement, as you have." - B.B., Montrose, CA

"I enjoy your publication, helping me to learn more about the place I now work. Being a conductor on the Disneyland Railroad, I really liked the three issues dealing with 'Walt's Live Steam Legacy.' I am submitting my renewal on the eve of the Skyway's final trip ... another attraction relegated to Disney history. Keep The 'E' Ticket coming." - R.B., Long Beach, CA

"An American friend of mine, who shares my passionate love for all things Disney, sent me Issue #19 of your fine magazine. I hadn't been aware of it before, and I have to say I was very pleasantly surprised by its overall quality, from the paper to the rare photos. It was a special treat to read the interview with Ollie Johnston, with whom I've corresponded over the years, and who is as fine a gentlemen as I've ever known. I only wish my late father could have seen the magazine as he was a fan of railroads all his life." - Mr. K.V., Bendorf, Germany

"I really liked 'A Conversation With Ollie Johnston' because he had a lot of good things to say about working with Walt and the Walt Disney Company. I also liked the humorous drawings of himself and his family and his trains that he did for his Christmas cards over the years." - C.W., Los Angeles, CA

"Issue #19 was the best you have done! It was an outstanding cap to the Disney Railroad series, and I hope you will continue to locate even more DRR detail and history for those of us who love that piece of Disneyland the best. I intend to try to frame the photo spreads of the locomotives for my office as a reminder of the best job I ever had (Summer '92) working on the railroad." - W.L.H., Orange, CA

"Every issue is special, and I read it cover to cover many times. Our family has visited Disney World six times, and also Disneyland six times. Friends always question why we like Disneyland since living on the East Coast makes Disney World closer. Well, I always tell them that Disneyland is special, is original, and the spirit of Walt Disney is alive there. The history of the Park combines with the newness of up-to-date attractions to make it the great Park that it is today. The 'E' Ticket keeps the Disney spirit alive. This publication shows the hard work, original ideas and interesting careers of the many talented people that helped to build, shape and improve Disneyland. This is why I enjoy The 'E' Ticket, and why our family continues to go to Disneyland." - P.W., Neffs, PA

"I just received my first subscription copy of The 'E' Ticket, plus three back issues. What a great magazine for us die-hard Disney fanatics! The last time I was at Disneyland was nearly 30 years ago, but your articles bring back so many memories. Even though I have been to Disney World many times, the origins were all in California. It's fun to compare the two parks for the similarities and differences in the rides. Your maps and full descriptions make each ride come alive. You are to be commended for your excellent effort, super results, and stamina to keep going when I'm sure there were times when you wanted to quit! Hooray for Disney ... may it never lose its magic!" - B.B., Bensenvillc, IL

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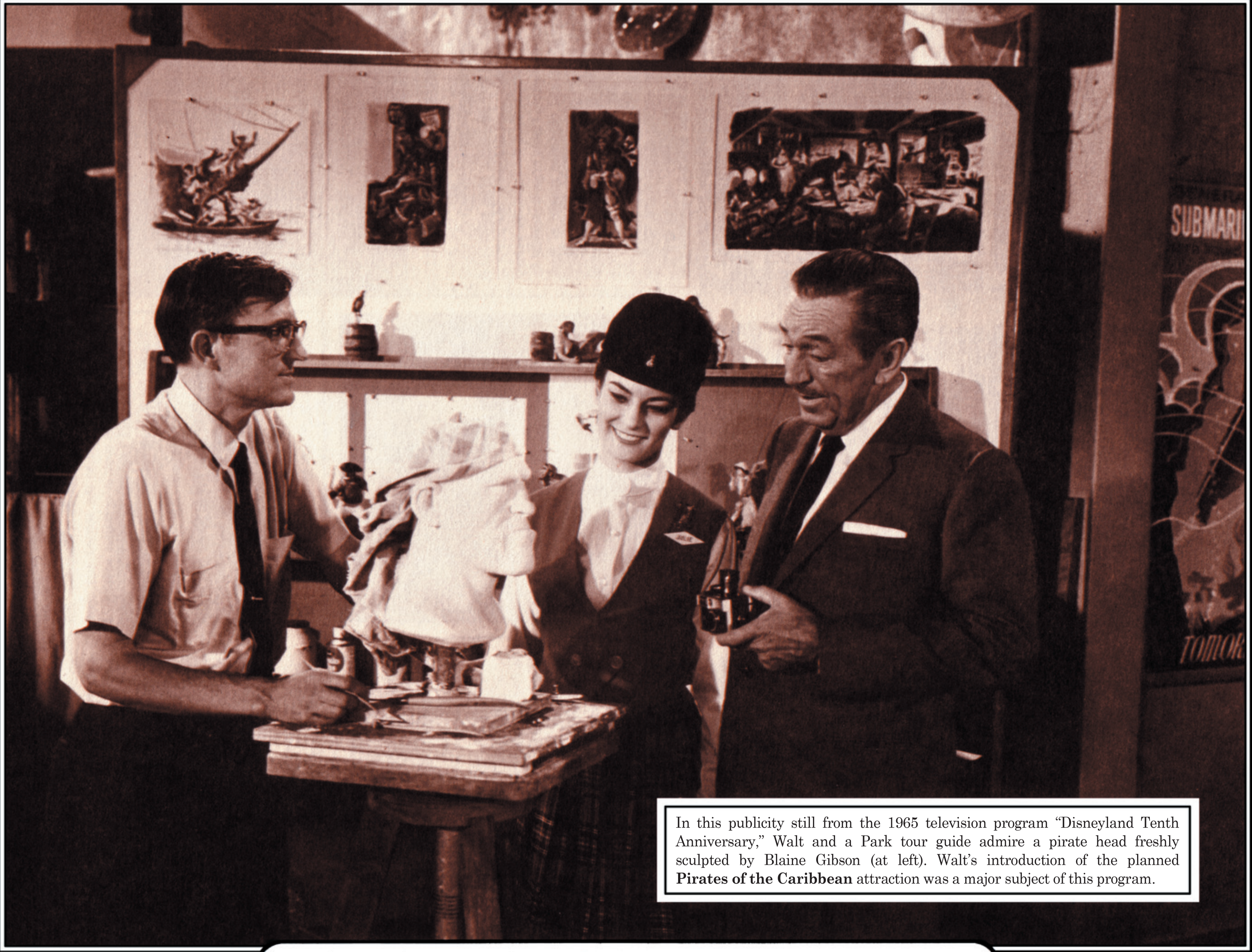

In this publicity still from the 1965 television program "Disneyland Tenth Anniversary," Walt and a Park tour guide admire a pirate head freshly sculpted by Blaine Gibson (at left). Walt's introduction of the planned **Pirates of the Caribbean** attraction was a major subject of this program.